Kine WEEKLY

**FILMS IN THE MAKING: WAR DAMAGE INSURANCE**

*See page 3*

# HIT BLITZ!

(the kind you enjoy)

**THAT LION'S BEEN ON TWO DAYLIGHT SWEEPS THIS WEEK! FOR THE EXCITING DETAILS COME OVERLEAF . . . .**

# M-G-M's STAR-SPANGLED BOMBARDMENT ON YOUR RECORDS CONTINUES WITH . . .

# ONE DIRECT (BOX-OFFICE) HIT AFTER ANOTHER!

NATIONAL BONUS AGREEMENT
*See page 13*

Kinematograph WEEKLY

No. 1794 Thursday, September 4, 1941. Vol. 295

IMPORTANT TECHNICAL ADVANCE
*See page 15*

# SCHEME FOR THE INSURANCE OF BRITISH PRODUCTION

## Films and Equipment Covered

### BOARD OF TRADE PROPOSALS

**A SCHEME drawn up by the Producers' Association for the insurance of films in the making and of certain essential production equipment, has been agreed to in principle by the Board of Trade, with whom it is being further discussed this (Thursday) afternoon.**

THE SCHEME, WHICH HAS BEEN EVOLVED WITHIN THE FRAMEWORK OF THE WAR DAMAGE ACT, ENABLES THE WORK DONE ON THE FILM TO BE PROGRESSIVELY INSURED UNTIL THE SUBJECT IS COMPLETED AND A LAVENDER MADE OF THE NEGATIVE. THENCE FORWARD THE INSURANCE IS BASED UPON THE VALUE OF THE CELLULOID NEGATIVE AND ITS COPY.

**The procedure is first to estimate the budget for the film, eliminate certain items such as story and script, and arrive at a net figure. Insurance is effected in fortnightly progressive periods until shooting is finished. Then insurance is effected on a different basis as between the time of completion of editing and the trade show.**

**Until this arrangement was reached a great deal of uncertainty regarding insurance was existent. The agreed scheme clears away this uncertainty and simplifies procedure.**

**The present proposals are tentatively operative until September 30, after which they may be changed in the light of actual experience of their working.**

**The scheme is fully explained in the following document compiled and issued by the British Film Producers' Association.**

### WAR DAMAGE ACT

#### Film Production Industry

**1. Insurance is compulsory upon every film studio and production company where the value of the effects (apart from buildings and other immovable property) exceeds £1,000.**

2. Only one policy can be taken out in respect of the same goods and the application to insure is normally on the owner. Where a studio or producer is only the borrower or renter of the equipment he should have it clearly set forth in writing where the application to insure is on him under the scheme.

**Studio Inventory**

3. Policies taken out must be for a definite amount. The insurance company is not concerned to know how the figure is arrived at. The studio should, however, for its own protection be careful to keep a full inventory of all property covered and see that the value placed on each item in it is the *full* replacement value in its present physical state of depreciation.

4. Difficulty may be experienced in knowing exactly what such replacement value is. Under the Act, compensation will be paid on the basis of the cost of replacing the equipment on the day it was destroyed and in the condition it was in on that day. This means that where apparatus bought new for £800, but cost (owing to a steep rise in values) £900 to replace secondhand in the same condition is bombed—£900 could be claimed as compensation provided that it has been covered in the policy for this sum or more.

**Insurance of Production**

5. The main difficulty facing studios, however, is in knowing what value to place on films during the various stages of their production. As already indicated, only one policy can be taken out though its amount may be increased from time to time by the payment of supplementary premiums. The insurance of films in process of being shot must, therefore, be included in the same policy as is taken out to cover movable effects though the actual titles of the films themselves need not be stated.

*The cost of a film mounts steadily during production. It has been agreed with the Board of Trade that as the value will be increasing daily, the insurance should be effected on the basis of the probable value, say, fourteen days after effective insurance and supplementary policies taken out as necessary at convenient intervals thereafter. Such supplementary policies should be taken out in advance on the estimated increase during the period covered.*

When a negative has been completed and a lavender print taken, the Board of Trade agrees that the negative may be insured for the cost of producing a duplicate negative from the lavender print. Lavender prints and duplicate negatives should be insured for the cost of production from the original negative and lavender print respectively.

6. The present method (which, it should be noted, applies at present only to the period ending September 30, and may, therefore, be changed) splits insurance into short

*Continued on page 5*

## Greater Newsreel Facilities

### Brendan Bracken Helps Coverage

**FURTHER light on the functions of the proposed central organisation for war-coverage by the newsreels is given by Sir Gordon Craig, chairman of the Newsreel Association who warmly praises the keen appreciation of the value of the newsreel expressed by Brendan Bracken, the new Minister of Information.**

Sir Gordon revealed that the special committee formed with representatives of the newsreel companies and the fighting Services would have the effect of clearing all the difficulties that attended the old system of independent consultation with the individual fighting Services. It would result, so to speak, in an extension of the existing rota system under which negative is pooled and handed out to all companies.

Although he admitted that it was realised that it might still further restrict that spirit of competition that was thought to be a vital factor in news gathering, it was felt that the means would justify the end in making a wider use of the Empire's cameramen and so giving to a news-hungry public that comprehensive service of pictorial reporting that they have a right to expect.

It was evident, according to Sir Gordon, that, largely as a result of the energy and foresight of Mr. Brendan Bracken, even greater facilities are to be given to the newsreels, not only for the recording of events but in the delivery of the exposed negative to this country from all war fronts. Thus there can be expected a much shorter time lag between the actual filming and its appearance on British screens.

As an instance of Mr. Bracken's keen appreciation of the newsreel, Sir Gordon cited the unprecedented facilities that had been afforded to cameramen and which had enabled them not only to make a unique and complete record of the historic meeting between the American president and the British Prime Minister, but which also allowed of a speedy aerial delivery service of the finished film.

## WAR DAMAGE ACT

### Amendment of Business Schedule

The Board of Trade has made an Order amending the War Damage (Business Scheme) Order, 1941, to permit insurance of additional goods under the Business Scheme on a voluntary basis.

These include gold bullion; stamps for postage and payment of any tax, duty or contribution; hoardings not exceeding 70 square feet in area for the exhibition of posters; containers for the supply of goods, being containers of a value not exceeding £5 each which are owned by the supplier but are not in his possession, and books owned in the course of a business of letting out books on hire while they are in the possession of any person other than their owner or his agent.

*WALTER WANGER, United Artists producer*

## WALTER WANGER TO VISIT THIS COUNTRY

### IN CONNECTION WITH "EAGLE SQUADRON"

**ONE of the biggest subjects of the year, "Eagle Squadron" is being made in Britain by Walter Wanger, who is expected shortly to arrive in England, principally in connection with the production but also to see things for himself.**

As exclusively announced in the KINE., "Eagle Squadron," which deals with American flyers with the R.A.F., is being made in collaboration by a unit headed by E. V. Schoedsack and Harry Watt. E. V. Schoedsack was co-producer with Merian C. Cooper, of "Chang" and "Grass," two pictures of outstanding originality and interest, and who directed "King Kong" for RKO, and other outstanding pictures. Harry Watt is the man who has won world-wide fame for his direction of the Crown Film Unit's great propaganda picture "Target for To-night," "London Can Take It," etc. Louis Hurt is acting as business manager.

Walter Wanger is probably the most important Hollywood producer to visit this country since the outbreak of the war, and his presence will certainly arouse very considerable interest not only in film circles but in other and much wider spheres.

The picture is already well on the way, but Mr. Wanger will be able to complete certain matters still pending.

Ben Goetz, who proposes to resume M-G-M British production, is held up in New York through injuries received in a motor accident.

## ROYAL FAMILY FILM

### Distribution in 76 Countries

A film titled "Royal Road," showing intimate shots of the King and Queen with the two Princesses will be trade shown on Tuesday as a special short picture of 1,100 ft. length. Twentieth Century-Fox will distribute the film, which was made and compiled by British Movietone News.

Indignation evinced by the national Press upon learning that it had been shown to members of the Foreign Press Association arose from the fact that the film was originally made for overseas audiences to the order of the British Council, and was screened during a meeting of the association at the British Council headquarters.

The film will be despatched to overseas Dominions, to Russia and to neutral countries.

It has already been seen by Canadians, a print having been flown by Atlantic ferry for screening at the Canadian National Exhibition in Toronto.

Appropriate language captions have been compiled by the British Council for the 76 countries in which the film will be seen.

# REGISTRATION OF KINEMA USHERETTES

## How to Retain Essential Staff

### MINISTRY RULING

**C.E.A. headquarters has issued to all branch secretaries a memorandum suggesting that they should contact immediately the Divisional Labour Controller for the area in the matter of registration of members of floor staffs, and invite his collaboration.**

W. R. Fuller (General Secretary) expresses his readiness to take up the matter with the Ministry of Labour on receiving intimation from the branch secretary that these steps have been taken.

The memorandum reads as follows:—

The policy of the Ministry of Labour has been to call young women for interview and invite them to join either women's services or undertake direct war work of some kind. As far as usherettes were concerned, this procedure broke down as there were practically no volunteers.

The Ministry of Labour can take girls compulsorily, but does not want to do so if they can be secured voluntarily.

The Ministry of Labour has intimated that it must have all mobile girls and young women possible. Concerning kinemas, a "blanket" was put on interviews because the result of usherettes leaving in a body would have been disastrous. The "blanket" is now lifted, but the Ministry of Labour will not do anything to jeopardise kinemas if exhibitors will co-operate.

Members have been advised direct of the new procedure of notification to an employer that his female employees will be called for interview.

**London's Example**

In conjunction with the Ministry of Labour and the London Divisional Labour Controller and the London branch the following arrangement has been made for the London Divisional Area.

A London exhibitor, on receipt of notice that employee will be called for interview, can bring notice to the special committee set up by the branch, which can endorse it with a recommendation that substitute is necessary if employee goes. This will secure time to find a substitute.

It is proposed to agree what constitutes a nucleus staff for a kinema.

The branch will also have to tell its members that there is no use a member appealing for an usherette if there is not any sound reason for her retention.

Agreement on number of nucleus staff will help where foremen, etc., of 41 and upwards are concerned.

The London Regional District was the basis of this arrangement because everything appertaining thereto compactly centres in London.

**In the Provinces**

If a similar arrangement will help you in your branch area, you should contact immediately your Divisional Labour Controller and invite his collaboration, and I will immediately take up the matter with the Ministry of Labour on hearing from you.

The area of the Divisional Labour Controller is the same as the Civil Defence Region of which you had full particulars at the outbreak of war.

Where the geography of the area is not easy you may be able to secure similar results by local arrangements with employment exchanges in large centres of population.

**Girl Trainees**

Please stress at branch meetings the importance of training a young woman as operator while you have the chance. If one is put in the box for *bonâ-fide* full-time training before interview she will be treated as reserved.

*Continued on page 5*

To-day's Vital News

BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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## ENTERTAINMENT?

ONCE again it is necessary to ask ourselves whether the kinema is to provide the entertainment the public has the right to expect. So many other demands are made upon it that its primary function looks like being overlaid. And if this is allowed to happen we know the price that will have to be paid, and we know who will have to pay it.

When people stop to think they realise that the power of the screen is directly dependent upon the fact that about 25 million patrons every week pay for admission to our kinemas because they want to be amused. They are satisfied, or they would cease to attend.

But now we are being asked from every quarter to give them something different from what they are expecting. In a time of crisis like the present we can put a few grains of powder in behind the jam, and if the medicine is not too unpalatable we shall excite little resentment. But at the best it is a delicate balance we have to maintain.

Now we are being asked to get all sorts of non-entertainment messages over by way of our screens—many of them on quite plausible pretexts; Ministry of Information shorts, local hospital appeals, etc. Add to these, police requests to insist upon the systematic carrying of gasmasks by the public and occasional collections at the doors, and you may begin to wonder whether our patrons' patience is not being overstrained.

But how much longer can one afford to dilute their entertainment with these other features? Every enthusiast, every crank, looks upon a kinema audience merely as a collection of people gathered together in such circumstances that they can hardly escape his message, and unless the exhibitors as a body take definite and firm steps to curb these efforts, their public will be harder and harder to hold. And if their audiences begin to fade away, their very livelihood does also.

They are now talking about the Nazi horror-film, "War in the East." Described as the grimmest film of the war, it is the work of German terror propagandists, just to show what anybody who opposed them was up against.

Having examined the film, the M. of I. is to issue it to British kinemas in a series of single-reelers. Our own people, who have—many of them—experienced Nazi blitzkrieg at first hand, are now to be asked to see more of it, and worse, in picture form.

Unless we are confident that we can develop a new sense of values, in which the "H" category of films will rank as the most potent magnet to the public, we are playing with fire. How can we, as a nation at grips with a brutal and savage enemy, expect to attract a public already too familiar with war experience, by showing them horrors?

But what is the real desire of the kinema patron? If anybody takes the trouble to inquire he will find it is to get away from the whole nasty business for a couple of hours—to live in another world and build up resistance to the wearying anxieties of the day by enjoying a spell of make-believe.

Call it "escapism"—why not? What else is there in any form of mental relief from hard conditions outside? And so long as the world can get this relief, however temporary, so long is the kinema doing a good service. When it is necessary to inflame the public possions or fears, let us find some other medium than the kinema.

# Long Shots

**WANGER'S COMING VISIT—BRITISH INDUSTRIES IN TECHNICOLOR—WILCOX IN ARGUMENT—TRADE MEETING BRACKEN—SIR GORDON WED—SNOOKER AT GLEBELANDS**

THE news of Walter Wanger's coming visit to this country will awaken pleasurable interest among old friends who 20 years ago knew him in the exhibiting world in this country. That experience has been of great value since in enabling him to build pictures that spell box-office, for since his entry into production he has had a long string of successes to his credit.

I WAS glad to have a chat with Neville Kearney this week, on the work of the British Council in providing overseas countries with films of British life. The picture of the family life of the King and Queen is one which Mr. Kearney believes will have a tremendous appeal in neutral countries as well as in overseas dominions. It is shortly to be released here as "The Royal Road" by 20th Century.

THE British Council has also commissioned some shorts in Technicolor of general and commercial interest. One of these, showing the manufacture of cotton fabrics, is in the hands of Metro for distribution in this country, and another, on pottery, fully equals the fabric subject in quality and effectiveness of colour. Kew Gardens is another beautiful picture of general interest.

THE cocktail party at Claridges to meet Herbert Wilcox and Anna Neagle, brought practically all the film critics along for a shake-hands and a chat. A party of about half-a-dozen got together with Herbert and claimed that if British production is to become what Englishmen want it to be, some of the British players and directors in Hollywood ought to come over and ensure its continuance and its triumph.

HERBERT WILCOX put up the contrary view with great skill, urging that those Hollywood sojourners were doing good work in upholding the British point of view out there, and pleading that with restricted studio space, weakened personnel, and other attendant difficulties, their style would be cramped and it would be better for them to stay put in Hollywood, and capitalise their popularity over there when the war is over. To come over now would be to suffer an eclipse which might not be temporary.

THE argument was carried on in quite a good-humoured atmosphere, and after the party had broken up it was continued by Wilcox's invitation in his private suite at the hotel. Eventually it was a drawn battle, with both sides satisfied at having got their views "off their chests."

AS you already know Herbert is over here to make a picture dealing with Amy Johnson, with Anna depicting the famous flying-woman. When this is completed Anna proposes to take a series of Noel Coward plays to Canada, where she will tour in aid of British war charities.

WAS glad to have the opportunity of again contacting Ernest Simon, RKO-Radio's general manager, who is a busy man these days, when his firm's product is achieving new heights in quality and box-office acceptability. He was busy making arrangements for Disney's new offering "The Reluctant Dragon," which he said was causing the greatest interest among exhibitors. Harry Burgess, of course, was prominent, and proved indefatigable in his little schemes for ensuring that everyone present had a few words with the newly-returned from Hollywood.

I HAD heard of Sir Gordon Craig's approaching marriage, and so was prepared for the news of the ceremony on Saturday last at Amersham Register Office to Miss Elizabeth Elliott of Bendrose Grange, Amersham Common. British Movietone News was represented by Francis Harley and Gerald Sanger, both at the ceremony and the reception to wish Sir Gordon and his bride happiness in the "new era" of their lives.

NEXT Wednesday, Brendan Bracken has invited the Trade to meet him at the Ministry to discuss Trade problems—a gesture which should go far to maintain smooth relations between the Trade and the tone News was represented by Francis Ministry. The meeting will take place at 5.30 p.m., and will be of an easy, informal nature.

I GATHER that it is Brendan Bracken's wish to avoid the rather stiff formality of a luncheon, at which contact is only possible with the small circle around, and seek instead a friendly discussion of Trade problems over a drink.

FRANK TILLEY is very pleased with the success of the experiment which took place at the Royal Opera House, Covent Garden, last Thursday, when Sarah Churchill and Vic Oliver made an appearance at a dance. By virtue of being responsible for the appearance of these players, the Cinematograph Trade Benevolent Fund benefits to the extent of 25 per cent. of the profits. Further appearances of stars are being arranged in other dance centres with the same proportion of benefit accruing to the Fund.

PAUL SOSKIN, now daily at Denham on exterior details, and checking on sets designs, for some of the tremendous backgrounds in his new production "Fate Knocks the Door," which Anthony Asquith is directing.

GEORGE KING and John Stafford are in daily conference with Leslie Howard in "The First of The Few," and spending the week-ends chasing up locations for their second epic "The Anzacs Ride Again," the script of which is well advanced.

RELATIONS between Wokingham and "Glebelands" are of a very happy character, and on Friday last this was enhanced by a series of snooker competitions between members of the Wokingham Borough Council and Glebelands residents.

IN these, the Glebelands experts (no doubt the result of continued practice) decisively defeated their opponents, the games running out 33 to 22, 55 to 52 and 34 to 27, in Glebelands favour. Those upholding the honour of the home team were S. Blackmore and W. Black, F. Griffiths and T. Young and J. Rosenthal and E. Rockett.

*ALFRED HITCHCOCK, who is editing TARGET FOR TO-NIGHT for U.S.*

## "TARGET" RELEASE IN U.S.

***Kine. New York Cable from Motion Picture Daily***

***SIDNEY BERNSTEIN** is in Hollywood with Alfred Hitchcock, who is editing "Target for To-night" preparatory to American release. A deal is reported by which "March of Time" may take it for release through RKO-Radio.*

***PARAMOUNT SIGNS** a twelve-year contract with E.R.P.I. for complete modernisation of sound recording and reproducing equipment. This extends the present agreement to 1954.*

***AMERICAN DISTRIBUTORS** in Latin America are co-operating with Roosevelt's black list, refusing to sell film to theatres habitually showing Axis pictures, says John Day, Paramount Brazil Manager, who is in America. He says relations between U.S. film companies and the South American Governments are excellent.*

***THE NEW INDIA IMPORT QUOTA**, cutting films to 50 per cent. of the 1939 imports, became effective on September 1, says Al Daff, Universal's Far East Manager, now in America.*

***THE SENATE FINANCE COMMITTEE** votes the elimination of all Admission Tax exemptions, accepting the suggestion of exhibitors altering the house 9 cent. exemption base. The Committee also raises rate from 10 to 15 per cent. on the price tickets for service men, the taxable price to be paid instead. The established price measure is as yet uncompleted.*

A FURTHER game, with mixed sides resulted in the defeat by Coun. W. C. Fullbrook and W. H. Robbins of Ald. F. J. Barrett and R. C. O. Viveash, the defeat being largely due to the generosity of R. C. O.'s partner in presenting his opponents with points. The Mayor of Wokingham paid a visit during the day, which was voted by all as one of the most pleasant in Glebelands annals.

AS a fitting conclusion to a most enjoyable day's entertainment, a concert was held during the evening, at which all the most popular melodies were sung, the songs being accompanied by D. J. Ludlow, a very fine exponent of the violin, and Miss V. Bateman at the piano. A. G. May, in his best style, sang a few of his choicest songs. Mrs. Thompson, the grand old lady of "Glebelands," Danny Maher, Joe Rogers and L. Cannon.

THE KINE joins in the congratulations proffered by the many friends of Bert Gordon Smith, of the Empire, Alfreton, upon the news that his eldest son, Peter, has been awarded the bar to his D.F.C. for heroism over the Channel and Occupied France. He has also been promoted Squadron Leader, and, after being wounded a second time, is now in action again—this time in the Middle East. Bert's other two sons, of 20 and 18 years respectively, are both training as pilots.

AMONG the large number of air cadets training as pilot officers in Canada is Charles Hutchin, who until November last had charge of the Ritz, Bordesley Green East, Birmingham, and one of the best-known managers on the A.B.C. Midland circuit. In his spare moments he has been studying the kinema business in that part of Canada in which he is stationed.

IN his last letter to his father, Charles W. Hutchin, Midland manager for the Walturdaw Co., Charles Jun., tells of an amusing discovery he has made concerning the method alopted by film fans of appraising the entertainment value of their local programmes. Booked on the flat-rate system in the majority of instances the programmes are paid for on the lines of our own C.O.D. system on arrival at the local railway station. The staff of the latter, therefore, know the cost of any particular programme. The news somehow or other is quickly broadcast among patrons who judge its entertainment value from the level of the price the exhibitor pays for it.

IT is of the essence of democracy that the "little men" of non-totalitarian countries are important enough to warrant typical expression in cartoons and films. This fact alone should excite interest in Capra's "Meet John Doe," which Warner Bros. have just received from Hollywood. For John Doe is the "little man" of America, and in these days when a death-struggle is taking place with a system which would extinguish them, the John Does of every democratic country are bearing themselves as heroes, although with an utter unrecognisability as heroes, judged from the super-man viewpoint which thinks in terms of blond demi-gods.

DON'T think for a moment that I would say anything to handicap the officers whose duty it is to direct attention to the Ministry of Home Security and its warnings. But surely it is asking too much when kinema managers are expected to insist upon the carrying of gas-masks by their patrons.

GRANTED that as good citizens they might well encourage the public to comply with the request—as far as I know it is no more—but it is hardly reasonable to ask any business man to irritate or even turn away his clients if they neglect to keep their gas-masks always with them.

WHEN we see publicans and shopkeepers forbidden to serve customers not protected by gas-masks we shall know that the advice has become something stronger—an order. But until it is made a general instruction, I certainly think the exhibitor has a right to resent being singled out.

INTERESTING to note the screen supplies the stars in "Squaring the Circle," the brilliant comedy at the Vaudeville Theatre. Mary Morris, Marjorie Mars, Graeme Muir, Manning Whiley and Christopher Willard, 19-year-old son of film star Edmund Willard, make up the cast of this hilarious mixture, the scrambled loves and marriages of four young students in Moscow at the time of the housing shortage.

THE STROLLER.

# Close-Ups

By

— Screencomber —

### BOMBER BOMBSHELL

VERONICA LAKE, glamorous Blonde Bomber and streamlined sensation, who in "I Wanted Wings" was tested alongside one of the new Flying Fortresses and made it seem a clumsy, unwielded, and old-fashioned craft by comparison, is likely to receive the personal congratulations of the Ministry of Supply for having stepped up production with a brand new Blonde Bomberette.

### JUNGLE NEWS

DENHAM is once more perturbed by the increasing menace of the savage jungle halfmen who haunt its impenetrable corridors. These are the men and women of the wild nomadic Appointmentees tribe who made the trek down to Denham many, many years back to keep an appointment with one or other of the numerous big executives ruling this particular neck of country.

They would arrive in their dozens, always sharp on time, happy normal people, eager and—optimistic. But as the days and nights of waiting went by, lack of sleep, of food and drink would drive them to all kinds of mad excesses.

Some of the more foolhardy would try to crash the great man's citadel, only to be driven back, hopelessly outwitted by his first line of secretaries. Others would become crazy and in their madness disperse into the rambling wilderness of the corridors, where they would crouch in the undergrowth, waiting to pounce on the great ones from their ambush.

But as the menace of these attacks increased, the big shots never moved about the studio without their hand-picked police, the dreaded Yes-Yes Men. A particularly daring band of Appointmentees once succeeded in violating the sanctity of the Studio Club itself and, fighting like madmen, captured a big shot intact while he was enjoying his lunch hours. Luckily the big shot spoke no English, the chief dialect of the Appointmentees, and while they were scouring the grounds for an interpreter he managed to make an undignified escape through the back way into the Service Canteen, much to the astonishment of the technicians and workers lunching therein, who fell down on their faces in superstitious awe at such majesty in such mean surroundings.

### SHORTS PROBLEM

INSTEAD of fussing around worrying whether shorts come into the Quota, the short producer might be better employed finding out if their shorts come under the clothes coupon restrictions. The Trade has already had one bombshell when the Government announced that certain film companies' features were subject to the cheese-rationing restrictions, and a further surprise may await them when the Government has gone thoroughly into the subject of shorts.

Shorts appear in the clothes-rationing scheme as an item of apparel, but certain obvious difficulties are immediately apparent, and considering the transparency of celluloid, one might say remarkably apparent.

Celluloid shorts as an item of apparel are unlikely to receive the blessing of either the British Board of Film Censors or the Hays Office. The British shorts producers have a problem here that maybe they can overcome. We are willing at any time to meet and offer them our expert advice at the Mitre, the code name for the secret hide-out of the short fellows.

### STATISTICS

ACCORDING to *The Star*, Dr. Gallup, who is America's statistics' fiend, discovered that only half kinema audiences are women; that women don't like comedians as much as men; that people get out of the habit of going to pictures when they marry and Spencer Tracy is the biggest "bor" office draw.

We don't like that line about "bor" office draw.

Here are some facts that Dr. Gallup has overlooked. Film critics spend more than half their life time in slumber. The average assistant director nods five hundred and sixty-three times in the course of an ordinary week. If all the cigars smoked by film executives were laid down end to end there would be an awful lot of cigars. If they were stood up end to end they would fall over. If they ever gave away cigars they would be an awful lot of cigars.

### FRANKNESS

ON the subject of the film "War in the East," Jonah Barrington in the *Daily Express* quotes: "A newsreel official said to me yesterday, 'This is easily the worst thing I have seen, and I agree the public should see it, too.'"

And we can imagine Sam Eckman saying, "'Gone with the Wind' is the biggest stumour I ever handled," or Ben Henry crying. "'Target for To-night'—I wouldn't touch it with a barge pole."

*Anna Neagle, Herbert Wilcox and Mr. and Mrs. Ernest Simon and members of the Press at the recent RKO-Radio welcome home reception*

# M. of I. Increases Number of Mobile Units

## Annual Audience of Five Million

**An extra 30 additional mobile units, providing for a potential extra annual audience of two and a quarter millions, is planned by the Ministry of Information as an addition to its present 70 projection units, having a 5,000,000 per annum audience.**

This is announced in a review of the year's work of the Ministry of Information Films Division on its mobile activities.

Areas have been introduced to talking pictures where none have been seen before—in the Scilly Isles, the Hebrides, and other remote places—while others have been shown in factories and at workmen's clubs.

Over 20,000 shows have been given since the scheme was launched a year ago, the programme consisting entirely of editorial and propaganda films.

In addition, the Ministry has loaned 16-mm. projectors to public libraries in towns to the number of 40, films being loaned in sufficient quantity to provide an 80-minute show.

All these activities are in addition to the distribution of five-minute shorts which is effected through the C.E.A.

No clash has happened with established kinemas, the programmes being confined to educational and propaganda pictures and shown mainly outside the range of a kinema's clientele.

The aim behind all this work is to put people in possession of the facts of the war; to give them the information they need to be useful citizens in war time Britain and to remind them of the ideals which continue to permeate the life of this country.

The non-theatrical film, it is claimed, begins where the five-minute short leaves off, supplying a continuing instruction on matters of national importance.

# *Stockport's S.O. Ballot*

Stockport people have voted very decisively in favour of Sunday kinemas and Sunday games.

Recently, when the council appeared to be wavering on the issue of Sunday opening, a local newspaper decided to take a family ballot to test local feeling. Just about this time, the Stockport Exhibitors' Association was instrumental in having produced a film which was shown at all the local kinemas, contrasting conditions in towns where Sunday kinemas and Sunday games were allowed, with those where they were not. The subject was vigorously, vivaciously and persuasively handled.

Now comes the result of the ballot: For Sunday kinemas, 8,795; against, 3,854; majority for, 4,941. Sunday games—for, 6,587; against, 2,572; majority for, 4,015. It will be seen that there was 30 per cent. more interest in Sunday kinemas than in Sunday games and an equally decisive majority.

Stockport Town Council is expected to debate Sunday opening again at the October meeting. The Watch Committee recommendation in favour was referred back at the last council meeting.

*Continued from Page 3*

## REGISTRATION OF USHERETTES

The policy of Ministry of Labour is to rope in all "mobile" women from 19 to 30 within the next few months. Substitutes should be well under 19 or over 30.

**Double Shifts**

Also, as regards wages, the employment exchanges do not undertake to find substitutes at same rates of wages and as more girls are withdrawn from normal employment so will law of supply and demand operate. You may find it preferable to find your own substitutes. It is pointed out that older women may not be willing to work a 48-hour week, and attention should be given to two shifts of a 24-hour week and that the wages offered will have a bearing on attracting substitutes.

The new procedure for interviewing is expected to begin next week.

## RECIPROCITY DEAL BY LABORATORIES

### OLYMPIC AND KAY AGREEMENT

A RECIPROCAL agreement has been concluded by Olympic and Kay laboratories for mutual aid in the event of one or the other plants being put out of work by enemy action.

This far-sighted arrangement was completed last Wednesday between the heads of the two labs., after several days' negotiation.

By negotiating the agreement the two laboratories have provided a safeguard to the firms who avail themselves of their facilities. The extent of the footage concerned in the deal may be gauged from the fact that the total weekly amount handled by the plants was: Olympia, 1,500,000 ft. of stock and Kay, 1,700,000 ft.

It is understood that the normal technical processes used by the individual plants are not affected by the agreement, which is solely a mutual assistance pact in the event of serious stoppage due to the war.

## M-G-M Newcastle Manager Passes

The death is announced of S. Sidney, Newcastle branch manager of M-G-M.

Mr. Sidney joined the London branch of M-G-M in July, 1933, and swiftly proved his ability. In September, 1937, he was put in charge of the Newcastle branch, where, despite ill-health, he has operated most successfully.

Although an Englishman, he spent many years in South Africa, and had a great knowledge of the film Industry in that country as well as here. In his younger days Sidney was a noted athlete and distinguished himself both as a runner and swimmer. Unhappily, this probably contributed towards the heart trouble which later developed and finally proved fatal. He leaves a widow and a son and daughter.

# "ISOLATIONIST" ATTACK ON FILM TRADE

## WENDELL WILKIE WILL DEFEND INDUSTRY

*From Kine U.S. Correspondent*

**Allegations by prominent "isolationists" that the American film industry in engaged in war intervention propaganda have caused a first-class sensation in the United States.**

As I exclusively revealed in the *Kine.*, the challenge has been accepted by the Industry, which proposes to enter a vigorous defence of its policy when the sub-committee of the Senate opens its investigations next week.

**Wendell Willkie will be counsel for the motion picture industry, and is expected, in view of his strong support for the administration's foreign policy, to come to grips with Isolationist Senators.**

Hollywood calls the inquiry a "witch-hunt and fishing expedition."

Witnesses will include Senator Nye, who is one of the authors of the resolution calling for an investigation; the film magnates Nicholas Schenck, Harry Warner, Barney Balaban and Darryl Zanuck, will also give evidence.

Among the snbjects the committee will examine is the monthly "March of Time" film.

## SARAH CHURCHILL AND VIC OLIVER

### HELP FOR C.T.B.F.

Over twelve hundred dancers enthusiastically welcomed Sarah Churchill when she made a personal appearance at Covent Garden last Thursday night for the C.T.B.F.

In an effective speech, Miss Churchill reminded the audience how shows of all kinds had been closed down when the war began, the hardships suffered by kinemas and employees through black-out and blitz, the valuable and essential work being done by the C.T.B.F., and the heroic determination of entertainment industry to maintain the tradition that "the show must go on."

A pleasant surprise was sprung on the huge gathering by the unexpected appearance of Vic Oliver, who, coming to Covent Garden to escort his wife, Miss Churchill, immediately consented to "say a few words" at the mike. Inevitably, his "few words" became a sparkling act.

Coming on top of a very busy day which included the Trade show of G.F.D.'s "He Found a Star," in which Miss Churchill plays the lead, it was a very generous gesture to the C.T.B.F., which benefits by an almost "film hire" percentage of the receipts.

Arrangements are in hand for personal appearances of other stars for the C.T.B.F. at the Locarno, Streatham, and the Royal, Tottenham.

## THE WORLD ON MOVIETONE

World wide coverage is represented in British Movietone News this week. News from America includes Mr. Roosevelt's arrival home from his historic Atlantic meeting, spectacular action scenes of the vast New York dockside fire, and British flying students in training in the U.S. From the East come items showing the departure of Vichy troops from Beyrout, Captain Littleton in Syria, the great popularity of the Victory campaign in the Western Desert, and news of the now famous Late Arrivals Desert Club.

*Continued from page 3*

# *Production Insurance Scheme*

periods chargeable at 10s. per cent. premium. Under this system it is possible for a studio making only one picture to find itself forced to take cover for the next period although it may have only a week's work to complete the film.

**Refunds Allowed For**

It has been agreed that where this occurs the Board of Trade will request the Treasury sympathy to consider applications for an appropriate refund of premium on satisfactory proof being forthcoming that the risk has ceased. Refunds may be granted only to those producers making one film at a time and the Board of Trade stipulates that consideration can only be given to applications for a refund if such producer reports to the Board of Trade immediately the negative has been completed and the lavender print taken.

7. Where the ownership of a film remains with the producer after it has been handed over to the distributors and the latter do not undertake liability for war damage, the application to insure remains with the producer. The value for insurance in this case would be the cost of making a new negative from the lavender print, or the estimated export value, whichever is the greater.

**Loss of Script**

8. Books of accounts, records and documents are in the ordinary way not insurable under the Act. It has, however, been agreed with the Board of Trade that where the only copy of an original story, or the only manuscript of a treatment upon which work has been expended has been destroyed by enemy action, compensation will be paid to cover the loss involved.

In the case of an original story, no other copy of which is available, this compensation would cover its purchase price and in the case of a scenario the amount spent on script writers' salaries, provided these items have been included in the policy taken out.

**Apportioning Compensation**

9. Where there is an arrangement between the owners of a film and the studio producing it on their behalf, or where there is an arrangement between a producer and others having a financial interest in the undertaking, any compensation payable shall be apportioned between them in the light of their respective interests. In this connection it has been agreed with the Board of Trade that Section 59 (5) of the Act, which requires the sanction of the Board of Trade to any assignment absolute or by way of change, does not apply to this form of transaction within the film Industry.

Unless the interest of another party was endorsed upon the policy, in the terms provided by the last paragraph but one of the policy prescribed in Part I of the 1st Schedule to the War Damage (Business Scheme) Order, 1941, the Board of Trade would pay any claim to the policy-holder. Where another has an interest in the property insured, the application is on him to see that the policy is endorsed, or for him to take out a policy to cover his interest if not already covered.

10. There is no obligation on a producer to insure equipment in his possession, but not owned by him unless he has specifically undertaken liability for war damage. He is, however, under an obligation to insure goods in his possession under a hire-purchase agreement.

11. It should be understood that producers insure films in course of production only when they retain the property in the complete negative during the time it is rented. Where a producer makes an outright sale of the completed negative insurance must be effected under the Commodity Insurance Scheme.

12. Attention is drawn to the Board of Trade Special Film Producers (Net Increased Cost) Indemnity Policy, and it is probable that producers who insure under this scheme may have returned to them a sum equal to the premiums paid under the Business Scheme in respect of any productions insured under such an Indemnity Policy.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 4, AND WED., SEPT. 10

### *Thursday*

#### Dance Hall (*20th-Fox*)

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Cesar Romero, Carole Landis, William Henry, June Storey, J. Edward Bromberg. **Director:** Irving Pichel.

Cesar Romero and Carole Landis are teamed for the first time in "Dance Hall." The fun commences when Romero, as the dance-hall manager, is attracted to a pretty blonde, who is a spectator at a brawl in which he is a participant. When she refuses to accept a date with him he is very much upset and his ego is hurt. He has quite a reputation as a "Casanova," but fails to impress Carole.

Later that night Carole takes part in a gambling game and cleans Romero of his last cent. She then amazes him by announcing that she is "Venus," the new main attraction at his own Paradise Pavilion. From then on Romero is out to get even—and how he does it makes for top-flight entertainment.

#### Tight Shoes (*G.F.D.*)

**Studio One. 11 a.m.**

**Cast:** John Howard, Brod Crawford, Binnie Barnes, Anne Gwynne, Leo Carrillo, Samuel S. Hinds, Sarah Padden, Ed. Gargan. **Director:** Albert S. Rogell.

A characteristically racy story from the pen of Damon Runyon tells of the trouble which befalls a man who buys himself a pair of shoes that are far too small. He goes to the races, suffering acute agony, plunges heavily on one of the horses, "Feet First," and loses both his own and his employer's money. From this initial sequence the narrative takes a political twist that brings further complications in its train, and the end of this amusing Universal comedy sees romance well in view.

#### Bachelor Daddy (*G.F.D.*)

**G.F.D. Private Theatre. 2.30 p.m.**

**Cast:** Baby Sandy, Edward Everett Horton, Donald Woods, Raymond Walburn, Evelyn Ankers, Kathryn Adams, Franklin Pangborn, Jed Prouty, Hardie Albright. **Director:** Harold Young.

Baby Sandy is the mainspring of this amusing Universal comedy that shows the hilarious misunderstandings that follow a mother's efforts to foist her baby on three bachelor brothers while she goes to prison for selling candy without a licence.

With Edward Everett Horton, Raymond Walburn and Donald Woods as the trio of unexpected "fathers," the fun is fast and furious, while the climax introduces a serio-comic thrill. Baby Sandy's presence in the cast is responsible for some delightful human touches.

### *Friday*

#### The Electric Man (*G.F.D.*)

**Studio One. 11 a.m.**

**Cast:** Lionel Atwill, Lon Chaney, jun., Anne Nagel, Frank Albertson, Samuel S. Hinds. **Director:** George Waggner.

Lon Chaney, jun., victim of a tube railway smash discovers that the accident has made him impervious to electricity. He becomes the tool of a sinister scientist who incites him to murder, with the result he is sent to the electric chair. Three tremendous shocks turn him into a "human dynamo," and send him beserk. Rushing out of prison—for none dare stop him—the hapless "electric man" causes a wave of death and destruction until he meets his doom.

#### Six Lessons from Madame La Zonga (*G.F.D.*)

**G.F.D. Private Theatre 2.30 p.m.**

**Cast:** Lupe Velez, Leon Errol, Helen Parrish, Charles Lang, William Frawley, Eddie Quillan, "Big Boy" Williams. **Director:** John Rawlins.

Amid attractive Havana settings glamorous Lupe Velez is seen as a dance teacher on the verge of bankruptcy. A team of musicians arrive on the scene to take lessons in the rhythm of the rumba, and help her to reopen her terpsichorean academy.

Peppy songs and finely executed dance scenas are part and parcel of the show, which is definitely of a bright and breezy calibre, with plenty of "fun and games"

### *Monday*

#### The Great Swindle (*Columbia*)

**Own Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Jack Holt, Jonothan Hale, Henry Kolker, Marjorie Reynolds, Don Douglas, Boyd Irwin, Sidney Blackmer, Douglas Fowley, Tom Kennedy. **Director:** Lewis D. Collins.

In this fast-moving story of an insurance investigator's adventures in breaking up an arson gang, Holt photographs evidence he has found among the ruins of the burnt warehouse which the gang attempt to destroy. Jonothan Hale, owner of the destroyed premises, presses the insurance company for payment. Holt is asked to produce the photographs, but, these having disappeared from his office, the company has no option but to pay the claim. Holt has suspicions as to the real criminals, and in an exciting climax, traps the gang and brings them to justice. Providing the romantic interest are Don Douglas and Marjorie Reynolds.

#### Riders of Death Valley (*G.F.D.*)

**Studio One. 11 a.m.**

**Cast:** Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford, Lon Chaney, Jun., Noah Beery, Jun., "Big Boy" Williams, Monte Blue. **Directors:** Ray Taylor and Ford Beebe.

Compelling, action-packed entertainment, this ambitious drama of America's outdoors has a magnificent cast of players long familiar with fast-moving adventure pictures. Dick Foran, Leo Carrillo and Buck Jones appear as three "musketeers" of the desert wastes, who combine their talents to help a young girl when she is in danger of losing a secret Aztec gold mine left her by her father.

The thrills are on a lavish scale, these including an avalanche, a wild horse stampede, an exploding powder-wagon and a runaway stage-coach plunging over a precipice.

#### San Antonio Rose (*G.F.D.*)

**G.F.D. Private Theatre. 2.30 p.m.**

**Cast:** Jane Frazee, Robert Paige, Lon Chaney, Jun., Eve Arden, Shemp Howard, Luis Alberni, Mary Lou Cook, the Merry Macs. **Director:** Charles Lamont.

The phenomenally popular "Hut Sut Song" is among the many musical hits introduced in "San Antonio Rose," which deals with the rehabilitation of a moribund roadhouse by a band of stranded entertainers. While the melody side of affairs is handsomely catered for, the picture also scores with comedy and romantic ingredients, and is a show nicely calculated to tickle the popular palate—particularly in these times.

### *Tuesday*

#### Moon Over Miami (*20th-Fox*)

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood, Jack Haley, Carole Landis, Cobina Wright, Jun. **Director:** Walter Lang.

Miami, the millionaire's playground, with its swaying palms, gleaming white beaches and blue lagoons provides the background for the music, laughter and romance of the year's most elaborate Technicolor musical, in which the romantic duo of "Down Argentine Way"—Don Ameche and Betty Grable—share top-featured billing with Robert Cummings.

The gay tale is of two sisters, Betty Grable and Carole Landis, and their aunt, Charlotte Greenwood, who invest their small inheritance in a holiday fling at Miami. Betty poses as an heiress, Carole as her secretary, and Charlotte as her maid. Betty gains not one, but two millionaires, Don Ameche and Robert Cummings, but Don, the one she really falls for, turns out to be a playboy fortune-hunter also looking for riches. She then turns to Bob, who is a *bona-fide* millionaire. But before they can marry Don turns up—and the result is a refreshingly different and surprising finale.

#### Too Many Blondes (*G.F.D.*)

**G.F.D. Private Theatre. 10.30 a.m.**

**Cast:** Rudy Vallee, Helen Parrish, Lon Chaney, Jun., Eddie Quillan, Jerome Cowan, Iris Adrian, Jeanne Kelly, Dorothy Lee. **Director:** Thornton Freeland.

Rudy Vallee and Helen Parrish are the bright, particular stars of this offering, which has some especially fine musical numbers that include "Whistle Your Blues to a Bluebird," "Don't Mind If I Do," "Let's Love Again," and "The Man on the Flying Trapeze."

The story is built around a disappointed suitor's scheme to separate a newly wedded twosome so that he may be able once again to enter into competition for the lady. The melodies are cleverly introduced without interfering with the progress of the narrative, which is a compact, well devised confection.

#### She Knew All the Answers (*Columbia*)

**Own Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Joan Bennett, Franchot Tone, John Hubbard, Eve Arden, William Tracy, Pierre Watkin. **Director:** Richard Wallace.

"She Knew All the Answers" is the hilarious story of a night club star who, determined to marry a millionaire playboy, talks her way into getting a job in the office of his disapproving Wall Street guardian. Knowing less than nothing about switchboards and office routine, Miss Bennett manages in no time at all to panic not only the office, but the entire Stock Exchange as well, and in her ignorance of Wall Street language precipitates a crisis in the favourite stock of her boss, Mark Willows, in her effort to make good with him.

Complications arise when the strait-laced Wall Street broker becomes aware of the charms of his switchboard operator and responds to her efforts to reduce his dignity to a more human level. In the process of doing so Miss Bennett's antics make for hectic, hilarious comedy when she eventually finds herself at the altar with two bridegrooms, and more than one doubt in her mind.

#### Hello Sucker (*G.F.D.*)

**G.F.D. Private Theatre. 2.30 p.m.**

**Cast:** Hugh Herbert, Tom Brown, Peggy Moran, Lewis Howard, June Storey, Walter Catlett. **Director:** Edward Cline.

Designed to suit the talents of Hugh Herbert, this comedy is just a little bit crazy and delightfully entertaining. Herbert is seen as a simple "sucker" who is press-ganged into purchasing an almost defunct variety agency, which he later passes on to Tom Brown and Peggy Moran, a pair of love-birds from the country. They thereupon set out to make a success of the business, a feat they accomplish after initial setbacks.

### *Wednesday*

#### Mr. Dynamite (*G.F.D.*)

**G.F.D. Private Theatre. 10.30 a.m.**

**Cast:** Lloyd Nolan, Irene Hervey, J. Carrol Naish, Robert Armstrong, Ann Gillis, Frank Gaby, Elisabeth Risdon, Shemp Howard. **Director:** John Rawlins.

This is a drama of alien saboteurs, with Lloyd Nolan, an ace baseball star, turning sleuth to put them to rout. Irene Hervey is a British agent working on the case.

One of the most interesting backgrounds is the one that brings to the screen the famous New York fun centre—Bagdad Way. A lot of the action takes place amidst the attractions of a big-scale fun fair.

#### Female Correspondent (*Columbia*)

**Own Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Herbert Marshall, Virginia Bruce, Gene Reynolds, Samuel S. Hinds, Ralph Morgan, Vaughan Glaser, Charles Smith, J. M. Kerrigan. **Director:** Alfred E. Green.

Stated to capture the excitement and drama of Washington political life to-day, "Female Correspondent" introduces Herbert Marshall, Virginia Bruce and Gene Reynolds, as a New York senator, a radio reporter, and an East Side hoodlum respectively.

Gene Reynolds, who has been appointed a senate page-boy, is on duty when the senators are discussing the defence bill, and is accused of eavesdropping. Marshall, emerging from an important conference, just after the incident, hands Gene his brief case, containing the bill, to be taken to his office. Next day, when it is learned that the contents of the bill are known, Gene is sent home in disgrace, and in revenge, goes to the shady lobbyist, Pierre Watkins. Marshall is brought before the Senate investigating committee. Overhearing Miss Bruce's appeal over the radio for the guilty person to come forward, Gene returns to Washington and makes a confession which frees Marshall, who suggests that Gene be placed on trial by a jury of his own peers—the Senate page-boys, and the story reaches a gripping climax.

#### Lancer Spy (*20th-Fox*)

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Delores del Rio, George Sanders, Peter Lorre. **Director:** Gregory Ratoff.

During the Great War the British Intelligence Department captures Von Rohbach, a German officer, who bears a striking resemblance to Lieutenant Michael Bruce, a British Naval officer. The latter impersonates the German, and on arriving in warweary Berlin is treated as a national hero by the High Command. The security police, however, are suspicious, and employ Darla, a beautiful counter-agent, to trip Bruce up. Bruce avoids all pitfalls, causes Darla to fall in love with him, and in the end secures, by the skin of his teeth, the information he seeks. Darla, a martyr to romance, is executed.

*Joan Bennett and Franchot Tone in a scene from Columbia's hilarious comedy SHE KNEW ALL THE ANSWERS*

# Paramount's Technicolor Five

## RECORD PRODUCTION OF COLOUR FILMS IN CURRENT SCHEDULE

FOR the first time since three-colour photography for motion pictures was introduced, five full-length Technicolor films are simultaneously in production for one studio. This is the outcome of the big Paramount production drive which includes among current productions four Technicolor films being made in Hollywood and one in Florida.

The Technicolor subjects on the Marathon street lot in Hollywood are "Louisiana Purchase," starring Bob Hope, Vera Zorina, Victor Moore and Irene Bordoni; the Cecil B. De Mille production, "Reap the Wild Wind," with Ray Milland, John Wayne, Paulette Goddard, Raymond Massey and an all-star cast; and "Bahama Passage," with Madeleine Carroll, Stirling Hayden and Flora Robson. "Her Jungle Mate," with Dorothy Lamour and Richard Denning, which has just entered production, brings the total up to four colour pictures shooting concurrently at one studio.

**Full-length Cartoon**

In addition, the new full-length Max Fleischer cartoon, "Mr. Bug Goes to Town" is being shot at the Fleischer studios in Florida. Studio work was only recently completed at the Paramount Hollywood studios on the Dorothy Lamour-John Hall Technicolor film "Aloma of the South Seas," and the making of release prints for this production plus the now unprecedented number of colour features now shooting concurrently, will tax the Technicolor plant almost to its capacity.

"Louisiana Purchase" is being directed by Irving Cummings. B. G. De Sylva, who produced the Broadway production upon which the film is based, is personally supervising the translation of his great Broadway success into its lavish screen form. As a stage attraction, "Louisiana Purchase" ran for 56 weeks and produced record box-office figures.

**All-Star Line-up**

In the film version Bob Hope will be seen as Representative Jim Taylor; he becomes the scapegoat for a band of political tricksters who fear an investigation into their activities. The remaining three principals and two other members of the cast, Charles La Torre and showgirl Lynda Grey, come direct from New York.

The wing-footed Zorina will have the part of the immigrant girl Marina Von Duren. Victor Moore will be the pompous old senator, Oliver P. Loganberry, the part he played in the stage version. Irene Bordoni will again play Madame Bordelaise, owner of the Café Bordelaise. Others cast for "Louisiana Purchase" are Raymond Walburn, Andrew Tombes, Donald MacBride and Frank Albertson.

**Colour Tests for Chorines**

Tests are now being made by Dance Director Sam Ledner for 12 front-line beauties, who will have not only to pass stringent colour tests but must also be able to sing and dance. Raoul Du Bois, famous New York designer, is planning the sets and costumes, which will be based on a graduated colour scheme culminating in an emotional colour climax in the Mardi Gras celebration sequence.

Two of the song numbers, "It's a Lovely Day To-morrow" and "I'm Lonely," the first by Irene Bordoni and the second by Zorina have already been recorded. Bob Hope is next on the list with "You Can't Brush Me Off." The Irving Berlin score of the original will be used throughout.

Ray Rennahan is Technicolor cameraman.

*Carole Landis and Robert Cummings in MOON OVER MIAMI (20th-Fox) which will be shown in the Century Theatre next Tuesday*

### NORTH SHIELDS RENOVATION

Repairs are being carried out to the Rex, North Shields, for S. Miller, the proprietor. The plans were prepared by Edwin M. Lawson, Newcastle, and the contractor is W. Norman, of Chester-le-Street, Durham

BUTCHER'S FILM SERVICE LTD
PRESENTS
"SHEEP DOG OF THE HILLS"
The Players
DAVID FARRAR
PHILIP FRIEND
HELEN PERRY
DENNIS WYNDHAM
JACK VYVYAN
ARTHUR DENTON
PHILIP GODFREY
JOHNNIE SCHOFIELD
LEN SHARP
and JOSEPH RELPH'S
CHAMPION SHEEP DOG
"MOSS"
(By arrangement with Alfred Hall)
Directed by G. BURGER
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# PARA
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**ROBERT PRESTON • NANCY KELLY •**

WITH

**BUDDY EBSEN • PAUL KELLY • RICH**

**Produced by HOWARD BENEDICT • Directed by LESLIE GOODW**

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*New and Exciting Entertainment presented in a manner never before photographed!*

Entertainment with obvious pull of current public interest in new air-arm ..... Thrilling sequences of actual parachute troops in action ..... Exceptional air photography ..... Excellent acting ..... Humour and thrills. ***Daily Film Renter.***

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• EDMOND **O'BRIEN** HARRY **CAREY**

WITH

**RICHARD CROMWELL** • **ROBERT BARRAT**

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*Original screen play by John Twist and Major Hugh Fite, Air Corps*

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Sure-fire popular entertainment with tremendous topical tug . . . . Thrills and suspense . . . . . Spectacular land and air manoeuvres.

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# ADOLPHE MENJOU

*Fat*

*Glorious Gloria more glamorous than ever as she returns to the screen in a radiant and racy comedy of man-trouble among three women.*

# GLORIA SWANSON

# "her husband takes a wife"

WITH

## JOHN HOWARD · DESI ARNAZ
## HELEN BRODERICK · FLORENCE RICE

*Produced by* LEE MARCUS *Directed by* JACK HIVELY

ORIGINAL SCREEN PLAY BY DOROTHY & HERBERT FIELDS

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

**PROVINCIAL TRADE SHOWS:**
FRIDAY, SEPTEMBER 5th.

| | | |
|---|---|---|
| BIRMINGHAM | WEST END | 10.45 a.m. |
| NOTTINGHAM | RITZ | 10.45 a.m. |
| CARDIFF | ODEON | 10.45 a.m. |
| GLASGOW | PARAMOUNT | 10.45 a.m. |
| LEEDS | ODEON | 10.45 a.m. |
| SHEFFIELD | HIPPODROME | 10.45 a.m. |
| LIVERPOOL | PARAMOUNT | 10.45 a.m. |
| MANCHESTER | ODEON | 10.45 a.m. |
| NEWCASTLE | ODEON | 10.45 a.m. |

# G.-B. AND ODEON SHARES IN DEMAND

## Active Markets

NOW that a great deal of the interest in A.B.P.C. shares has been withdrawn, following the carrying through of the deal with Mrs. Maxwell and Warner Bros., interest seems to have returned to the other two big groups—Gaumont-British and Odeon. But there does not seem to be any real reason to believe that further deals will follow on the A.B.P.C. contract.

Anyway, during the past week G.-B. 10s. ordinary have risen 4½d. to 3s., and the "A" ordinary 3¾d. to 1s. 7½d.

In the Odeon group the preference have been an extremely active market. They changed hands up to 13s., compared with 11s. 7½d. a week earlier, and closed 10½d. up on the week at 12s. 6d. The debentures of the same company were £2 better at £85.

Other firm markets included P.C.T. preferred ordinary which rose 6d. to 15s. 9d.; A.B.P.C. preference which were 6d. better at 17s.; and Capital and Provincial News which were 3d. better at 9d.

General Theatres 6½ per cent. debentures were £1 down at £79½, while Moss' Empires preference eased back from 15s. to 14s. 3d.

## PINEWOOD FINANCE

### BOOT'S SHAREHOLDING

IN his speech to the shareholders of Henry Boot and Sons, at the annual general meeting last week, Charles Boot, chairman, spoke of the Pinewood Studios. He said:—

"I will also now refer to another note imposed, quite properly, on the balance-sheet, referring to the value of shares in Pinewood Studios; the value of those shares certainly depends more than ever upon the future of the film Industry—I have still a good measure of confidence in that, but my chief reason in directing your attention to that note is to point out that we could, if we thought fit, entirely write off that investment if we were to adopt the policy of stating all our investments at their true value instead of at cost, and in such case the total value of our investment would be very much greater than is now indicated."

## Company Notes and News

**NEW PRIVATE COMPANIES**

**Van Gyseghem Productions, Ltd.**—Registered August 23. Capital, £100 in 100 shares of £1 each. Objects: Proprietors, producers and managers of theatrical performances, stage plays, revues, vaudeville, ballet, circuses, kinematograph performances, exhibitions and entertainments of all kinds, and to carry on business as proprietors or managers of theatres, halls, kinemas, etc. Directors: Jack C. Wilson, 6a, George Street, Richmond, Surrey; Andrew van Gyseghem, "Elphicks," Hunton, Kent. Qualification: One share.

**Curragh Picture Co., Ltd.**—Registered in Dublin August 21. Capital, £3,000 in 3,000 shares of £1 each. Objects: To acquire the business of a kinematograph proprietor carried on by Christopher G. Silvester at the Curragh Picture House, Curragh Camp, Co. Kildare, and the Town Hall, Naas, Co. Kildare. Directors: Christopher George Silvester, Curragh Picture House, Curragh, Co. Kildare, kinema proprietor; Mrs. Kathleen Silvester, same address; Christopher George Silvester, 6, South Hill Avenue, Blackrock, Co. Dublin, film representative.

**SATISFACTIONS**

**Cinema (Rotherham) and Electra, Ltd.**, Regent Theatre, Howard Street, Rotherham.—Satisfaction in full on June 28, 1939, of two mortgages dated October 30, 1923, and registered March 22, 1924. (Notices filed August 20, 1941.)

**Renown Pictures Corporation, Ltd.**, 111a, Wardour Street, W.1.—Satisfaction in full on July 31, 1941, of second debenture registered May 28, 1941, securing £1,300.

**RECEIVERSHIPS (APPOINTMENT OR RELEASE)**

**Grand National Pictures, Ltd.**, 113-117, Wardour Street, W.1.—G. C. Jarvis, of Ling House, 10-13, Dominion Street, E.C.2, ceased to act as receiver and manager on July 29, 1941.

## SHARE MARKET

| | Last Week. | This Week. | Movement. |
|---|---|---|---|
| African Theatres Ord. | 35/- | 35/- | — |
| Assoc. Brit. Pic. Corp. 5/- ord. | 7/6 | 7/6 | — |
| " 6% Pref. | 16/6 | 17/- | + -/6 |
| " 5% Debs. | £97½ | £97½ | — |
| A.P.P.H. Ord. | 7/1½ | 7/1½ | — |
| Baird Tele. 20% Pref. Ord. 2/6 | -/3 | -/3 | — |
| " Defd. Ord. 2/6 | -/3 | -/3 | — |
| Brit. & Dom. Films £1 | -/3 | -/3 | — |
| Brit. Lion Pref. Ord. | 6/3xd | 6/3xd | — |
| Capital Prov. News 5/- | -/6 | -/9 | + -/3 |
| Gaumont British Ord. 10/- | 2/7½ | 3/- | + -/4½ |
| " "A" Ord. | 1/3½ | 1/7½ | + -/3½ |
| " 5½% 1st Pref. | 11/6 | 11/3 | — -/3 |
| " 4½% New Debs. | £82½ | £82½ | — |
| General The. Prefd. | 4/- | 4/3 | + -/3 |
| " 6½% 1st Mort. Deb. | £80½ | £79½ | — £1 |
| Mde. Tussaud New 1/- Def. | -/1½ | -/1½ | — |
| " £1 Prefd. Ord. | 2/9 | 2/9 | — |
| Moss Empires £1 Ord. | 17/- | 17/- | — |
| " £1 Cum. Pref. | 15/- | 14/3 | — -/9 |
| Odeon 5/- Ord. | 6/- | 6/- | — |
| " 6% Pref. | 11/7½ | 12/6 | +-/10½ |
| Odeon 5% Debs. | £83 | £85 | + £2 |
| P.C.T. 7½% Ptg. Pf. Ord. | 15/3 | 15/9 | + -/6 |
| " Cum. "A" Pref. £1 | 20/7½ | 20/7½ | — |
| " Cum. "B" Pref. £1 | 17/7½ | 17/7½ | — |
| " Const. 7% Pref. | 22/6 | 22/6 | — |
| Sound City (Films) 6% Pref. | 2/3 | 2/3 | — |
| Stoll Th. Corp. | 1/4½ | 1/4½ | — |
| Twentieth Cent. 6% Pref. | -/1½ | -/1½ | — |
| Union Cinemas Ord. | -/4½ | -/4½ | — |
| " 1st Pref. | 2/4½ | 2/4½ | — |
| " 2nd Pref. | 2/2½ | 2/2½ | — |

£1 shares unless otherwise stated. * Nominal.

*Spencer Tracy who acts the title roles in DR. JEKYLL AND MR. HYDE, forthcoming M-G-M picture*

## SIR GORDON CRAIG MARRIES

Sir Gordon Craig, of Merrymeet, Woodmansterne, Surrey, director and general manager of British Movietone News, was married by special licence at Amersham on Saturday to Miss Elizabeth Elliott, of Bendrose Grange, Amersham Common.

The bride was given away by Sir George Clerk, formerly British Ambassador to Turkey and France. Among those present were Sir Gordon's son and daughter, Lieut. G. I. G. Craig, R.A., and Miss Gillian Craig, Mrs. C. Winterbottom, Sir Albert and Lady Clavering, Francis L. Harley and Gerald Sanger, editor of British Movietone News, and Mrs. Sanger.

### SUSSEX TREASURER WEDS

The wedding took place last week at All Saints, Lewes, of Reginald Gross Briggs, manager of the Cinema de Luxe, Lewes, and for many years treasurer of the Sussex branch of the C.E.A., to Miss Elizabeth Louise Brooks, of Lewes.

Mr. Briggs is a native of Lewes, where he has lived all his life, and is universally popular. He is also a director of the Cinema de Luxe, and he succeeded his father as secretary of the company.

**Presentation to Swansea Cashier**

**Miss Esme Williams**, chief cashier at the Albert Hall Cinema, Swansea, is leaving the box-office for the Land Army. On behalf of the staff, Cecil H. Roche, manager, presented Miss Williams with a fountain-pen and propelling pencil, and wished her happiness and success in her new work.

# 20th FOX SETS IMPORTANT RELEASE DATES

## VARIETY FOR THE WINTER SHOWS

**VARIETY is the keynote of the big group of 20th Century - Fox specials which R. Sutton Dawes, Director of Sales, announces for release this year. He is confident that they will provide exhibitors with the wide variety of entertainment that is particularly vital for winter programmes**

Prominent in this important group which is listed below are "Man Hunt," one of the most exciting and unusual pictures Hollywood has ever produced and "Moon Over Miami," a lavish Technicolor musical. Here is the complete list:

September 8: "The Great American Broadcast."
September 15: "The Cowboy and the Blonde."
September 22: "Secret Interlude" (reissue).
September 29: "Dead Men Tell."
October 6: "A Very Young Lady."
October 13: "Tall, Dark and Handsome."
October 20: "Scotland Yard."
October 20: "Dance Hall."
October 27: "Man Hunt."
December 1: "Accent on Love."
December 15: "Ride on Vaquero."
December 29: "Moon Over Miami."

"Dance Hall," in which Cesar Romera is starred with Carole Landis, is a quick-moving modern story of a dance hall manager and its beautiful singer.

**Sensational Drama**

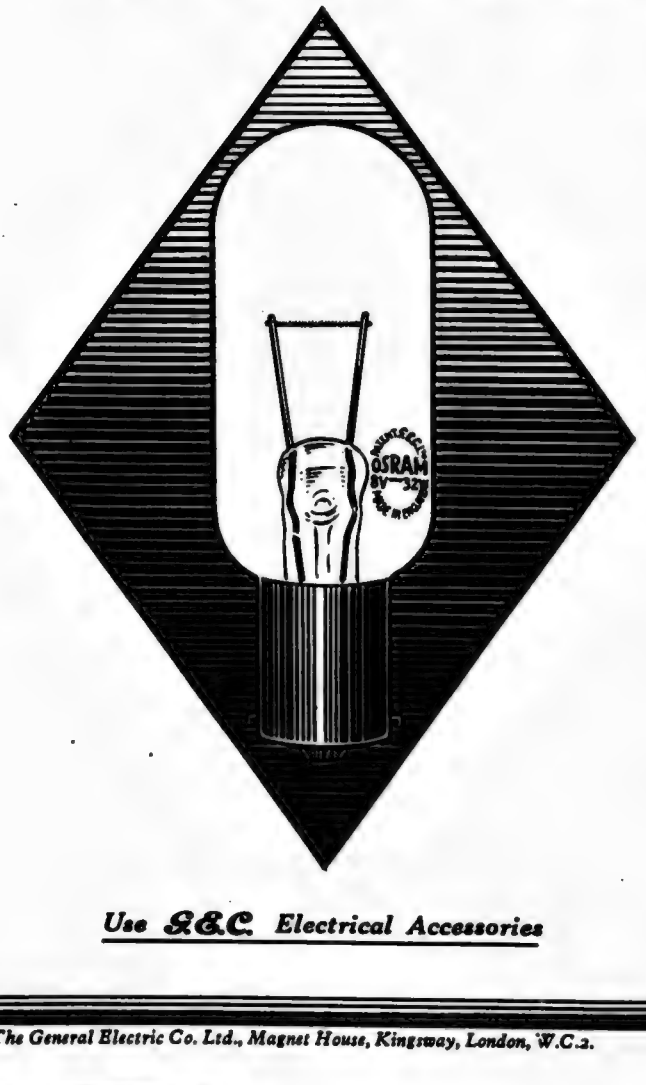
American film audiences and critics have already acclaimed "Man Hunt" as one of the most sensational dramas of the year. Based on the Geoffrey Household best-seller "Rogue Male," it tells in scene after scene of gripping suspense and dramatic thrill, the exciting story of a renowned hunter who is stalking the biggest game of all—the World's hated dictator. But the hunter becomes the hunted and there unfolds one of the most thrilling, fascinating tales the screen has ever presented. The cast includes Walter Pidgeon, Joan Bennett, George Sanders, John Carradine and Roddy McDowall.

George Montgomery, who is being groomed for stardom, plays his second really important role in "Accent on Love," a delightful romance of a young man who gives up a five thousand pound a year job and starts life anew as a labourer.

Adventure, romance and thrilling action "Ride on Vaquero," the newest of the popular Cisco Kid series, in which Cesar Romera again portrays P. Henry's fascina-

*Continued on page 29*


# FOR SOUND SERVICE

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# C.E.A. BRANCHES APPROVE NATIONAL AGREEMENTS

## President Complimented by Bristol Members

**MEMBERS of the Bristol branch at the August meeting expressed approval of the National Agreement with the N.A.T.K.E., and complimented the President of the association and the officers on the manner in which they had conducted the negotiations. In connection with the de-reservation of second operators some alarm was expressed regarding its effect upon kinemas where Sunday opening was in force**

The finances of the branch were discussed and the need for retrenchment urged by the treasurer. The matter was, however, shelved once more, this time until the annual meeting in January.

After some discussion it was decided to return to the third Tuesday in the month as the date for meetings.

In connection with a request from the C.T.B.F. for help in obtaining a share of the charity contribution in places where Sunday opening had been granted, the chairman, Coun. F. G. W. CHAMBERLAIN, said they had advised the secretary of the Fund to approach local authorities on the matter, but they did not know whether the suggestion had been acted upon.

E. V. GLENISTER said that was not much good without pressure from the local branch. In some places they had been fortunate, while in others they had been turned down flat and told that the charity contribution was not for the benefit of the Trade's own fund.

GEORGE REES drew attention to the decision to run a Kinema Day on October 18 for the benefit of the Fund. It was hoped that every kinema throughout the country would on that day give an amount equal to two-thirds of a penny for each seat, the remaining one-third would be made up by the renters.

In his opinion, it was an excellent scheme, and he thought that the result would be very beneficial to the Fund.

He moved that the branch should give its full support. This was seconded by E. V. GLENISTER and carried.

In reply to a question by the chairman Mr. Rees explained that the amount was based on the seating capacity of the house, not on the number of seats occupied that day.

Mr. REES also referred to the suggestion from the Devon and Cornwall branch that where kinemas were asked to show a trailer or slide to publicise some charitable or similar object a charge should in future be made for such exhibition and the amount received should be handed over to the Benevolent Fund.

Mr. GLENISTER said the suggestion received the full support of the Devon and Cornwall branch, because the kinemas were always the first to be called upon for assistance by organisers of various charities.

The chairman doubted whether it would be possible to make a charge for showing slides in those houses which had a contract with a firm for the showing of slides.

G. H. BLACKBURN thought the local committee of the Fund could explore the various channels.

### Charity Slides

It was explained that charging for slides shown for charity would not interfere with commercial contracts.

E. V. GLENISTER said many of these charities had to pay for their advertisements in the newspapers, so why should they not pay for them when they were shown on the screen?

GEORGE REES said they had here a source of revenue which was untapped.

The meeting signified its approval of the principle of a charge being made for each application to show a trailer or slide.

### Nurses Apply

An application came from the Red Cross asking for the concession of free passes to be extended to the V.A.D. nurses in a local station. It was explained that these girls, who were not paid particularly well, had no homes in Bristol.

It was decided that the request should not be granted.

G. H. BLACKBURN said that if a nurse arrived at a kinema in charge of a party of wounded men from a hospital the manager would naturally give her free admission.

### Retrenchment

The next item taken was the question of the financial position of the branch. G. H. BLACKBURN, treasurer, said if their expenditure continued at the present rate, the branch would be faced with a deficit at the end of the year of about £50 or £60. There should be an effort to reduce expenditure in any way possible without reducing the efficiency of the branch.

F. A. SEAL did not think the position was so very serious. He pointed out that they had their reserves which were intended for use in the case of an emergency.

The CHAIRMAN said they had to be careful of their reserves in view of the loss of membership.

Mr. BLACKBURN said the deficit at present amounted to £30, and any further expenditure would increase that deficit. There were only three ways in which they could reduce expenditure, a reduction of salary, postages, or in the number of delegates sent to General Council meetings. The first two were impossible, so there was only the third left. He was not putting forward any resolution on the matter, he was only explaining the position.

### Fewer Train Fares

The CHAIRMAN said the difficulty in passing a resolution regarding the number of delegates was that questions might arise when it would be to the advantage of the branch to send three delegates to the General Council, but if they had a resolution to the effect that only one delegate should be sent, they would be bound by it. He thought the delegates arranged between themselves regarding attendance in order to reduce expenditure.

Mr. REES said the expenses of the delegates had been increased owing to the necessity of travelling long distances to attend Genera. Council meetings when these were being held in different parts of the country. To attend one meeting it took three days to get there and back. But he emphasised that during the last six months some of the matters dealt with by the Council had been of such importance that whatever expenditure had been entailed it was well worth it.

After some further discussion it was agreed to defer the matter, and to review the position at the annual meeting.

### Monthly Meeting Days

Regarding the question of the meeting date, the chairman said that on several occasions recently it had been necessary to alter the date of the meeting, and it appeared that this had caused some dissatisfaction.

GEORGE REES said that since the branch had started twenty-one years ago the monthly meetings had been held on the third Tuesday. He thought that the shifting about of the meeting day was grossly irregular. He contended that the officers had no right to alter the day without a resolution having been passed by the branch.

G. H. BLACKBURN said the changed day made it very awkward for some managers, but if it was thought desirable to change the day, then they should fix on another day and stick to it.

On the motion of O. J. PUGSLEY, seconded by BERT RIEGO, it was decided that the monthly meeting of the branch be held on the third Tuesday of every month, unless the General Council meeting was held on a date which necessitated the deferment of the branch meeting for a week, or bringing it forward a week.

### A Bouquet for the President

Reporting on the National Bonus Agreement, Mr. REES expressed the opinion that it was the most sensible thing that could have been done; they had now got something that was on a national basis. He felt he must compliment the president and the officers of the association on the able way in which they had conducted the matter. It was a much easier method than negotiations by branches all over the country.

E. V. GLENISTER endorsed Mr. Rees' remarks; it was something that had been urged by various branches, and did away with the necessity for so many local agreements. But they must not forget that the agreement was based on a minimum rate, and if an exhibitor had a man who was worth more than the minimum rate then he was going to pay more to keep him.

Mr. REES pointed out that the agreement only affected those branches where there was an agreement in operation at the present time.

### Second Operator in Charge

Regarding the de-reservation of second operators, the CHAIRMAN said they had put up the question to head office whether if a second operator was taking charge when the first operator was away he would be exempt? The answer was "No."

He thought it was going to create a serious position in places where Sunday opening was in force, an exhibitor had to give his first operator a day off and also had to have a second operator capable of taking charge. In such a case what was an exhibitor to do?

Mr. REES explained how branches would be able to get in contact with local Labour Exchanges, but said he could not say what would be the interpretation of the local officials.

### Minimum for "Target"

Dealing with the matter of the film "Target for To-night," Mr. Rees expressed the opinion that the independents had not been given an opportunity to obtain information about the film, and they had not had the same opportunity of showing it as the circuits had had. He thought that every exhibitor throughout the country should have been given the opportunity to show it, but the independents had not been considered at all over this subject.

The CHAIRMAN said it did not seem fair to the smaller exhibitors that a minimum price of £15 had been put on the film.

V. E. COX remarked that considering the number of good, bad and indifferent films which exhibitors had shown they should not have been asked to pay anything for this picture.

### Trueman Dicken Changes

The following changes in nominees were announced: Palace, Radstock, H. J. Kalson; Palladium, Midsomer Norton, R. Trueman Dicken; Regal, Shepton Mallet, P. G. Warwick; Ritz, Burnham-on-Sea, Mrs. Trueman Dicken. The proprietor in each case is R. Trueman Dicken.

*Guests of Harry M. Warner at Burbank Studios, Hollywood, Sir Firozkhan Noon, High Commissioner for India in London, and his executive secretary, W. McK. Mather, meet Edward G. Robinson on the set during production of MANPOWER. Left to right: Mr. Mather Mr. Robinson and Sir Firozkhan*

# C.T.B.F. "Penny a Seat" Plan Criticised at Sheffield

## HARDSHIP TO SMALLER HALLS

**THE principle of a national agreement for an increased war bonus was agreed to at the last meeting of the Sheffield Branch. Criticism of the decision to fix the Kinema Day effort for the C.T.B.F. on the "penny-a-seat" basis was made, and the meeting also discussed labour difficulties which will ultimately confront the exhibitor**

G. W. KEETON presided in the absence of the chairman, Coun. H. S. Gent.

The agreement between the General Council and the N.A.T.K.E. for an increased war bonus on the basic wages was approved.

When the General Council's circular was read, G. W. KEETON said proprietors were committed to the increased war bonus whether or not they could afford to pay. The only branch to oppose the agreement was Leeds.

A. R. FAVELL (delegate) said he did not think they could do other than accept the increase. The branch had decided in favour of an agreement on a national basis.

### Fire-Watch Allowances

In a letter to the branch DENNIS C. WALLS made a suggestion for preventing excessive expenditure in fire-watching. It was that rates of pay and allowances for fire-watchers should be standardised.

Mr. Walls said the reason underlying his proposal was that poaching was going on. Some people, instead of offering increased wages, were giving increased allowances.

A. R. FAVELL pointed out a difficulty in setting up standard rates of pay and allowances. He said many proprietors were in district schemes for fire-watching, various property owners and tenants in a certain locality making their fire-watching arrangements.

Because of these difficulties the meeting agreed to take no action.

### "Penny a Seat" Snag

G. W. KEETON said he considered that the scheme for helping the C.T.B.F. by the payment of one penny per seat on October 18 was not quite fair. Sheffield had its own benevolent fund, but had expressed its willingness to help the national fund.

Mr. Keeton pointed out that a 900-seater house would contribute £3 15s. If they took £25 in that 900-seater house the contribution would amount to 10 per cent., but in a house of similar capacity charging double the prices it would be only 5 per cent. He thought that basis was not quite equitable.

When a member suggested a contribution of £20 to the C.T.B.F., Mr. Keeton said that would be only a drop in the bucket. There were about 100 names represented in the association, and on the suggested basis their contributions would total nearly £400.

A. R. FAVELL suggested that the matter be considered by the Benevolent Fund Committee for them to make a recommendation, and this was agreed to.

### Winter Closure Time

The branch is to ask the local Licensing Authority for an interview on the question of closing times during the winter.

Mr. FAVELL reported that the Emergency Committee of the branch had suggested that a small deputation from the branch should seek an interview with the police authorities with the object of getting the licences renewed as they now stood, subject to change if circumstances demanded it.

F. W. SCORAH thought it would be better if they prepared a scheme for closing and put it before the Licensing Justices.

**The hours suggested were 9 p.m. for the city kinemas, and 10 p.m. for those in the suburbs.**

L. STEEPLES said in Rotherham they had been informed that they must close at 10 p.m. in September and 9.30 p.m. in October.

### Staffing Problem

The difficulties with which some proprietors are now faced in running their houses were mentioned by Mr. Keeton, when a report on the reservation of male employees and the calling-up of female employees was considered.

He said his first and second operators had gone, and he was carrying on with a youth of 18 who would be 19 in a month's time. What his position would be when that youth was called up he could not say. In a short time it was going to be a very sore matter for proprietors all over the country.

"Managers and proprietors will have to go in the box," remarked Mr. CELLINI.

### Walls Joins E.N.S.A.

Dennis C. Walls, general manager of the J. F. Emery circuit, and General Council delegate, has been appointed an Area Organiser for E.N.S.A.

In a letter to the branch, Mr. Walls stated that for the time being he would be stationed at Newcastle. "My future movements are rather vague, but it is my hope that it will not be necessary to discontinue the active interest I have taken in the Sheffield branch. I am continuing as general manager of the J. F. Emery circuit," he added.

DONALD CRAIG was appointed the representative of the branch on the Sheffield Chamber of Commerce in the place of A. E. Upton, who has resigned.

# EXHIBITORS' QUOTA RETURNS

## Fines Imposed

A number of exhibitors who failed to make their returns under the Cinematograph Films Act to the Board of Trade were fined at the Bournemouth Police Court on Wednesday, August 27. Some other similar cases were adjourned until September 24 next for hearing. The cases were heard at Bournemouth because the Board of Trade Films Department is now housed in that town.

The defendants were: The Picturedrome (Stamford), Ltd., and the Central Cinema (Stamford), Ltd., both of Broad Street, Stamford, Lincolnshire; Albert Warburton, in respect of the Ritz, Darwen, Lancashire, and the New Star, Burnley Road, Brierfield, Lancashire; Arthur E. W. Pentelaw, of "Woodlands," Grindleford, Sheffield, in respect of the Victory, Miles Platting, Manchester, and the Picture House Theatre, Tideswell, Derbyshire; and Selected Cinemas Amalgamation, Ltd., in respect of the Grand, Kinswinford, Staffordshire.

During the hearing of the cases the prosecution pointed out that the maximum penalty prescribed was one of £5 per day of continuing default which, if the default continued for six months, would make an offender liable to a fine of something like £900.

In each of the cases heard a fine of £5, with £1 1s. costs, was imposed.

W. S. Bourne, prosecuting, pointed out that exhibitors were under an obligation to furnish a return within a month from the end of the exhibitors' year, which ended on September 30, the object of which was to find out whether the quota provisions of the Act had been complied with.

During the year ended September 30, 1940, there were 4,847 licensed theatres in this country. The only returns outstanding had been the returns referred to in the summonses in the list before the magistrates that day. That seemed to show that there was no apparent reason why the defendants should not furnish the returns when there were 4,000 odd exhibitors who did so.

The Board of Trade suggested that a child could fill up that return in an hour. In the cases before the magistrates the Board of Trade wrote twice to the defendants in January and March, 1941. In some cases the return was promised, but in none of the cases was the return received until after the summonses were served in August, 1941.

Summonses against Sydney Colwell Millar, in respect of the Picturedrome, Gibson Street, Newcastle-on-Tyne, and the Gem Theatre, Tindal Street, Newcastle-on-Tyne, were withdrawn as damage by enemy action had prevented the sending in of the returns.

In the cases heard there was no appearance by any of the defendants.

C

# PATRONS AND THE CARRYING OF GAS MASKS

## S.W. EXHIBITORS COLD-SHOULDER PLYMOUTH SUGGESTION

**A REQUEST that kinemas should refuse admittance to patrons who were not carrying gas masks led to lively discussion at last week's meeting of the Devon and Cornwall branch. Much interest was shown in proposals for the fuller support of the Trade to the C.T.B.F. Leslie C. Hill presided**

T. W. Robertshaw, Plymouth anti-gas publicity officer, made the following suggestion:—

The local authority is making every effort to persuade members of the public to carry their respirators with them wherever they go, and I think that you will agree that if the managers of kinemas can make it a condition of entry into their premises this would be a big step forward. In order to secure this object I am communicating with the managers of all places of entertainment in Plymouth asking them if they will be prepared to bring this into operation.

The Secretary (CHAS. H. RUNDLE) said that in reply to that letter he asked the Plymouth anti-gas officer to give consideration to the following points:—

"Some months ago Herbert Morrison invited representatives of theatres, music-halls and kinemas to meet him, and he suggested that we might consider voluntarily undertaking not to admit members of the public unless they were carrying their gas masks, and asked for our comments. These might be summarised as follows:—

(1) If this subject of carrying gas masks is to be tackled effectively it should be made compulsory on every citizen; (2) any half-measures are quite ineffective and only create hardships on the sections affected, without altering the habits of the people who are most in fault; (3) it is no use beginning late in the day by imposing restrictions on patrons attending kinemas in the evening. That is too late to alter their habits. It only keeps them out of the kinemas and causes financial loss to exhibitors."

Mr. Morrison was so evidently impressed that he allowed the matter to rest and nothing has since been heard of the suggestion. You will appreciate that Mr. Morrison approached the matter by way of suggestion, with which he has not proceeded. We suggest to you that if Mr. Morrison came to such a conclusion it is unnecessary for you to take the action which you contemplate."

The Medical Officer of Health for Plymouth (T. Peirson) then asked for permission to give short talks during intervals between the programmes at the various kinemas.

The Secretary went on to say that a committee met and went into matters and eventually asked the medical officer why the transport authority and the officials of the Chamber of Commerce and Mercantile Association were not approached in a similar manner, and the reply was: "We must make a start somewhere."

### The Government's Job

E. V. GLENISTER: And so they made a start on the poor old kinema. What about the proprietors of football grounds and the officials of churches and chapels and the transport authorities?

He agreed, however, that it was not a question that could be lightly dismissed. The carrying of masks was enforced in some places. Perhaps the General Council might be induced to issue an appeal for all patrons to carry masks and make it compulsory for children to do so.

C. J. BUROW (Tavistock) said it was for the Government to make an Order and not to try to get exhibitors to do the work for them, and thus make themselves unpopular.

FRANK WHEELER (Devonport): Why single out the kinema which is helping the Government in every possible way in propaganda work?

The CHAIRMAN did not think that exhibitors were ready to jeopardise their business voluntarily. He believed that the Government was right in saying that there was real danger from gas attacks, but it was up to the Government to say whether or not a person should be compelled to carry a gas mask.

It was resolved to reply to the effect that exhibitors considered that it was the Government's place to compel the carrying of gas masks if necessary, and that so far as publicity talks were concerned, they felt that, through the medium of the screen, the publicity campaign had received adequate attention.

### C.T.B.F. Wants Help

The Trade Benevolent Fund was stated to be sadly in need of further assistance, and the branch fully agreed to the proposal to set aside October 18 as "Kinema Day," when two-thirds of a penny per seat will be contributed by exhibitors and the remaining one-third made up by the renters.

The scheme had grown to immense proportions, its benefits were widespread.

The SECRETARY added that F. Tilley was helping the organising work.

Speaking of contributions to the Fund, Mr. Rundle mentioned that Plymouth City had given £100. Taking all things into consideration, that seemed a fair sum, although some of them had hoped for more in view of the large amount of screen space given for propaganda work.

Several members expressed objection to any sort of collection being taken in kinemas, feeling that it was an annoyance as well as an imposition on patrons.

One suggestion for augmenting the fund was to exact a contribution of one penny for every "bill pass."

M. PRINCE (Barnstaple) said exhibitors were quite prepared to help other charities and it was only right they should help their own.

It was resolved to leave it to individual exhibitors to exercise their judgment in the matter, the CHAIRMAN stressing the need of developing the Fund in every way possible. If they were called upon to lend their halls for any charitable purpose a certain percentage should go to the C.T.B.F.

The SECRETARY gave details of the contributions to "Glebelands," stating that the total sent from Devon and Cornwall from July, 1936, to July, 1941, was £159 11s. 6d.

W. FARRANT GILLEY thought that the Fund had grown to such an extent that it should be divorced entirely from C.E.A. affairs.

It was suggested that some exhibitors had not kept up their subscriptions, and it was resolved, on the motion of W. PICKLES, seconded by W. F. GILLEY, to request head office to include the charitable contribution in the demand for membership fee, in which case there would be no excuse for its being overlooked.

### N.A.T.K.E. and Bonus

Reporting on the bonus agreement for the employees, the SECRETARY said this would now be on a national footing. He explained that the effect of the agreement was to grant a bonus of 15 per cent. on wages up to £3 per week and 12½ per cent. to those earning over £3 per week of basic rates of pay.

The SECRETARY reported receipt of a further letter from T. O'Brien with reference to the Falmouth District, saying he was prepared to accept the Plymouth agreement.

It was resolved to refer the letter to the proprietors of the houses concerned.

### "Target" Terms

Concerning the film "Target for To-night," the CHAIRMAN remarked that no scale of charges was fixed, and suggested that exhibitors should not pay more than was usually paid for other good films in the market. However, it was entirely a question of barter.

### Screen Rates

The question of applications for showing slides dealing with the food problem was mentioned, and it was felt that kinemas should be paid for the use of the screens in the same way as newspaper advertisements were paid for.

One member suggested that a list should be compiled of the expenses of free shows and sent to head office. It might mean getting "Target for To-night" at a reasonable or, perhaps, nominal rate.

## Diary of Columbia Screenings

All the following Trade shows will be held at Columbia's Private Theatre at 10.30 a.m. and 2.30 p.m., with the exception of shorts which will only be screened in the morning.

Monday, September 8.—**The Great Swindle.**

Tuesday, September 9.—**She Knew all the Answers.**

Wednesday, September 10.—**Female Correspondent.**

Thursday, September, 11.—Shorts.

Friday, September 12.—Shorts.

Monday, September 15.—**The Phantom Submarine.**

Tuesday, September 16.—**They Dare Not Love.**

Wednesday, September 17.—**Her First Beau.**

## "BIRTH OF A BABY" Medical Opinion in Opposition

After seeing a private preview of the film, "The Birth of a Baby," the Rhyl (North Wales) Town Council has refused by a large majority to consent to it being shown in any kinema in the town. This decision has overridden the qualified permission for the showing of the film previously recommended by the General Purposes Committee.

Councillor R. W. Williams said that a local medical practitioner who had seen the film expressed the view that the exhibition of the film would serve no useful purpose; that there was a better way than that of teaching nurses their business; and that from an educational point of view the film was nothing but "a waste of time."

The Medical Officer of Health (Dr. E. Hugh-Jones) endorsed these views, and contended that the film revealed a secret which ought not to be made a public exhibition, and which ought to be kept on a higher plane and a higher level. All sorts of young people might see the film, and his own opinion was that it directed their minds in the wrong direction before its time. "The film might satisfy people who go to see it purely out of curiosity, but it can hardly be said that it helps or benefits anybody," he added.

Councillor E. Osborne said the film had not impressed him in the same way as the Medical Officer of Health. He thought the film was helpful in many ways and had a definite educational value.

# Columbia's Impressive Trade Shows

*MAX THORPE, general sales manager of Columbia*

## PRESENTATION OF SIX TOP-LINERS

## Powerful Programme

**STAR value and variety in box-office entertainment are the features of Columbia's latest Trade show group of six top-bracket pictures, which the company claims to be easily the most powerful programme it has ever presented**

The new line-up is headed by four of Columbia's most important productions of the year—"She Knew All the Answers," a hilarious comedy which is the rage of the moment in America; "They Dare Not Love," a powerful drama with a big topical appeal; "Female Correspondent," a novel human interest drama with a Washington background; and "Her First Beau," a delightful comedy of modern youth.

Jack Holt's greatest action-thriller ever, "The Great Swindle," and an exciting topical sea melodrama, "The Phantom Submarine," round out this formidable Trade show programme.

### Comedy and Drama

"She Knew All The Answers," co-starring Joan Bennett and Franchot Tone, is claimed to be one of the fastest and funniest comedies Columbia has ever offered. It presents something entirely different in hilarious entertainment, and has been directed at whirlwind pace by Richard Wallace.

In sharp contrast with this madcap comedy, "They Dare Not Love" offers George Brent and Martha Scott in a tense drama directed by James Whale. Martha Scott will be remembered for the outstanding performance she gave in Columbia's "The Tree of Liberty," a performance which won her assignment in the current picture.

The variety in this new Trade show programme is further increased by "Female Correspondent," in which Herbert Marshall and Virginia Bruce are headlined. Life behind the political scenes in Washington to-day is the background in this picture. The production strikes a very topical note, and it is expected to prove one of the surprise entertainment packets of the year.

In "Her First Beau" Columbia have teamed for the first time Jackie Cooper and Jane Withers in what has been hailed in America as one of the most delightful comedies of modern youth ever screened.

### Dorothy Thompson

A highlight of this Trade show group is the presentation by Columbia of "International Forum," the first of a new series of two-reel shorts in which outstanding American radio and newspaper personalities are featured in round-table discussions of important events of the day.

Featured for the first time on the screen in this, the first of the new series, is Dorothy Thompson, world's greatest woman journalist and political commentator, who was a recent visitor to this country, when millions heard her in several broadcasts.

This brilliant new series is being directed by William Rowland.

In the first "International Forum," the commentators, led by Dorothy Thompson, discuss the present-day situations openly and fearlessly, and it can be said that some really sensational predictions are made on the future course of the present war.

Dorothy Thompson records her intimate knowledge of international affairs, and discloses her views on the world struggle in debate with her three distinguished colleagues.

"International Forum" series is a remarkable inauguration of a series of short subjects which will undoubtedly become the talk of the Trade and public alike.

### "They Dare Not Love"

A dramatic, poignant love story of great power and outstanding entertainment value is presented in Columbia's "They Dare Not Love," with George Brent and Martha Scott co-starred. A tale of adventure and tenderness set against the breathless events of to-day, "They Dare Not Love" was directed by James Whale, the man who made "Journey's End," "Show Boat," and other screen classics.

The supporting cast includes Paul Lukas, Roman Bohnen, Kay Linaker, Edgar Barrier, Edwin Kelser and Egon Brecher. Charles Bennett and Ernest Vajda penned the original screen play.

"They Dare Not Love" is an exciting story of a young nobleman forced to flee from a régime of terror which sweeps across his country; of an attractive young refugee who finds romance with him in the days before he sacrifices himself in order to win freedom and hope for others. A film destined to give audiences 100 per cent. entertainment, "They Dare Not Love" is one of the most gripping and dramatic ever associated with any of the players.

Brent's sympathetic handling of the leading rôle and Martha Scott's performance surpass everything they have yet given the screen. As the hapless victim of intrigue and romance, Miss Scott moves a great deal closer to the very front of filmdom's most talented actresses.

Excellent performances are given by the supporting players, with Paul Lukas, Roman Bohnen and Kay Linaker especially outstanding.

In addition to its haunting romantic theme, "They Dare Not Love" is a breathless story of high adventure. It moves with swift, suspenseful pace with a surety which is a tribute to the masterly showmanship of James Whale's direction.

That the picture rates highly among the major motion pictures of the year is a fact attested to by the enthusiastic acclaim accorded the film by audiences throughout America.

### The Younger Generation

With an impressive cast lending them valuable support, Jane Withers and Jackie Cooper are teamed in Columbia's "Her First Beau," which has been hailed as one of the season's gayest comedies.

Directed by Theodore Reed, the man who made "What a Life," the new Columbia comedy has been praised not only for its zest and high spirits, but for its brilliant study of the qualities which play such vital rôles in the emotional life of American youth to-day.

Young Cooper and Miss Withers have been praised for their exceptional work in the film, while supporting members of the cast are said to provide equally valuable characterisations.

Older players include Josephine Hutchinson as Jane's lovely, understanding mother; Una O'Connor as the harassed domestic who prepared lunch for three to discover ten at the table; Edgar Buchanan, the man-of-all-work; Jonathan Hale, Jackie's lawyer-father; and Addison Richards as Jane's long-suffering male parent.

### "The Great Swindle"

Head and shoulders above anything Jack Holt has ever previously done, "The Great Swindle" presents the popular two-fisted star in an outstanding and fast-moving action-thriller of the type with which he has built up an enormous following.

Directed by Lewis D. Collins from a screen play by Albert DeMond, the picture presents Jack Holt as a special insurance investigator exploring a maze of mystery round an arson gang.

Suspecting that there is dirty work behind a warehouse fire, Holt makes a thorough search among the ruins, where he unearths evidence. The arson gang learns that Holt has in his possession photographs of this incriminating evidence, and plan to steal the pictures and then complete the job of wrecking the warehouse.

### "The Phantom Submarine"

One of the greatest topical thrillers Columbia has ever presented is offered in "The Phantom Submarine," which features Anita Louise and Bruce Bennett in a story that might well have jumped straight out of to-day's headlines. Directed by Charles Barton, the story tells of an under-sea treasure hunt which suddenly turns into a desperate man-hunt when a girl reporter learns of a plot to smash America's defences by means of a secret enemy submarine base.

The story tells of a former U.S. Navy diver who leads an expedition to raise gold from a sunken steamer. A girl reporter who stows away on board discovers that strange things are happening on the treasure-hunting ship, and reports to the skipper.

Later the vessel hovers over the spot where the treasure ship went down. After a perilous descent, a diver locates the treasure. At the same time he makes an amazing discovery. The ocean floor is alive with mines ready to be released to cut off the Philippine Islands from any help.

The unexpected boarding of the treasure ship by foreign agents results in a terrific battle which leads to one of the most exciting climaxes ever screened.

In filming this topical melodrama, Columbia went to very great lengths to ensure the accuracy of the sea and submarine scenes, which are claimed to be amongst the most sensational of their kind ever screened. Excellent performances are given by Anita Louise as the girl reporter who stumbles on the plot, and by Bruce Bennett as the diver who discovers the secret minefield. Others in a rousing action melodrama are Oscar O'Shea, John Tyrrell, Pedro de Cordobo, Victor Wong, Charles McMurphy and Harry Strang.

The picture is adapted from a story by Augustus Muir, and the screen play was written by Joseph Krumgold.

### Outstanding Shorts

Columbia's pre-eminence in the field of short-subject production is said to be admirably continued in the new presentations included in the new Trade show line-up. Highlighting the programme, in addition to "International Forum," is a new British short feature entitled "Dancing Mood," which is to be shown on September 15 prior to the screening of "Phantom Submarine." It describes the development of the dancing art in various countries.

The commentator is Alvar Lidell, of B.B.C. fame.

On Thursday and Friday, September 11 and 12, Columbia will present two all-shorts programmes at 10.30 a.m. Screenings include two of the latest "Screen Snapshots." Other outstanding shorts presentations include a superb Canadian scenic.

# BLACK-OUT PHOTOGRAPHY

*Comedians Albert Modley and George Bolton in a new Butcher-Empire production BOB'S YOUR UNCLE, directed by Oswald Mitchell at Welwyn*

## "BOB'S YOUR UNCLE"

### Comedians in their Element

HILARIOUS scenes in the All-Sorts Stores run by Albert Modley and George Bolton have been shot during the week by Oswald Mitchell, who is directing "Bob's Your Uncle" (Butchers) at Welwyn.

The stores have provided an admirable medium for the orgy of pranks and misadventures which befall the two comedians. Property-master Howe was in his element in storing the premises, at which practically every retail commodity was apparently available.

Oswald Mitchell has a well-known flair for infusing variety comedians and their acts into integral parts of film stories and presenting the artistes in character rôles quite different from their stage creations. This he is now doing at Welwyn with the personnel of three famous variety combinations, Albert Modley's Road Show (first called "On With the Modley"), the animal impersonations of the fine old circus family The Albertas, and the celebrated trampolin speciality of Pym's Navy, with results that are expected to be devastatingly funny on the screen.

## Clive Brook in New Film

### MERCURY PICTURES' FIRST

The initial production of the recently formed Mercury Pictures "I'll Marry the Girl" has completed its first week at Denham, with Roland Pertwee, the author of the story, co-directing with Harold Huth.

Clive Brook and Judy Campbell are starred with Kenneth Arundel in a story with a pre-war setting, the action of which takes place in London and the South of France, leading up to the outbreak of war and a climax of the first air raid on London.

As a theme for the film, Pertwee has taken an unusual angle on a breach of promise. Clive Brook portrays Peter Conway, a playwright, who, framed for breach of promise by Judy Campbell, decides to deal with the girl by marrying her.

One of the high spots of the film will be a rumba dance which Judy Campbell will perform with her fingers on a glass-topped table, and is said to give an amazing performance. This week the scenes shot included the big French Casino scenes, when a crowd of 120 was used. Jack Cox is cameraman.

Mercury Pictures is a new venture of which Captain Richard Norton and the Earl of Warwick are directors. The picture will be released by M-G-M.

## NAPOLEON AT HIS INVASION PORT

At Shepherds Bush this week Carol Read has been directing a reproduction of Napoleon's concentration at Calais for the invasion of Britain.

This is an episode from the sixth week of production on Twentieth Century's "The Young Mr. Pitt." With Robert Donat still absent from the studio, Reed is covering short scenes which show the tension of the time on both sides of the Channel. Wilfrid Lawson as Napoleon has been reviewing his massed troops on the French coast, and Freddie Young and his crew have brought to the screen one of the most famous silhouettes of all time—that of Napoleon gazing out over the Straits.

Preparations are being made for a setting of the Luxembourg Gardens in Paris where Art Department ingenuity is to devise an elaborate firework display.

Louis Levy has commenced research on the musical side and hopes to unearth some MSS. of unknown Georgian composers from the British Museum. If their music is suitable it will form part of the vast orchestral background of the film.

"The Young Mr. Pitt" is being produced by Edward Black, with Maurice Ostrer in charge of production.

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Noel Coward is making rapid progress on details for his forthcoming production, based on a famous naval exploit. No details are available as to the cast, etc., but KINE. understands the film will be made at Denham.

## Olympic Makes History

### NEW PROCESS

THE success of the Olympic Laboratories fogging process, now known as "Otensification" is demonstrated by its current adoption by three production companies on feature pictures.

As reported exclusively in last week's KINE. Walter Wanger, whose "Eagle Squadron" is being directed by Schoedsack, and Two Cities, which is making "Unpublished Story," are both using black-out sequences, the filming of which without the use of high power lighting units, is made possible by the new process which was first tried out by John Ojerholm and cameraman Bernard Knowles in "Quiet Wedding."

"Hatters Castle," directed by Lance Comfort, the Paramount picture, which is now completing at Denham, is the first production to be completely "Otensified."

For the Two Cities' production the experiments were conducted by John Ojerholm and Bernard Knowles in one of the sound stages at Denham. They consisted of shots of cars moving along the street using headlights fitted with masks, street and shelter "S" signs, and people crossing the blacked-out road using ordinary 4-volt torches.

**Gradual Otensification**

The shots were subjected to three stages of processing. The results showed in the first and second stages a gradual improvement in the definition of the cars and people, although the light from the signs, torches and the cigarettes was fairly up to normal. In the final stage the cars were seen quite clearly, being guided round the difficult bends, which the car driver could not see, by torches held by the "sparks" who were assisting. The subsequent screening indicated the remarkable results achieved by the process, for it was possible to recognise the people on the screen.

The KINE. studio representative declares that "it was the most amazing demonstration of photographic technique I have ever witnessed."

An interesting technical point about the Wanger film is that the experiments were made during the black-out in Piccadilly Circus, when, under normal exterior conditions it would be impossible to shoot.

Last week Ray Elton, one of Schoedsack's cameraman, and John Ojerholm commenced their try-out just after 8 p.m., when, although still light, the light quality was well below normal cinematographic requirements. The unit then moved over to a well-known London club and photographed the interior of the bar, using only the light emanating from the wall brackets and ceiling light. Other experiments were also tried, in one case using only the light from a match when used to light a cigarette.

**Amazing Results**

In every instance the result on the screen staggered everyone sitting in the Laboratory theatre. In the early shots complete detail of faces, people, etc., were recorded, in the club bar interior a perfect photographic result was obtained, with the reservation, of course, that the modelling on the faces was incorrect due to the preponderance of side light from the wall brackets.

The result when a match was used was the biggest surprise of all, for a magnificent dramatic study of the smoker's face resulted.

In all these cases only normal Kodak Super Double X negative stock was used and normal developing after processing.

The success of these experiments has made motion picture history by opening up a tremendous field for shooting pictures under adverse lighting conditions. The adoption of this method by British Paramount News will be inestimable. Word has just reached KINE. office that Paramount News have made some interior shots, using the process that will be included in a forthcoming release.

The KINE. was specially requested to withhold full details and photographs of the Two Cities "Unpublished Story" sequences until they were completed, and we congratulate all the technicians concerned who worked to make this terrific technical achievement possible in British Studios.

## BONUS INCREASED

### Laboratory Agreement

Following a meeting between the A.C.T. and the laboratory owners, it has been agreed to increase the cost-of-living bonus from 9s. to 10s. per week (5s. to persons under 21 years of age) as from the first pay day in September.

Further, it has been agreed that subsequent adjustment shall take place monthly in accordance with the rise or fall in the Government cost of living index figure at the rate of 3d. for one point rise or fall, 5d. for two points rise or fall, and 2½d. per point thereafter.

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Denham Special Effects department is now workng at full pressure, due to the resumption of full production at this and other studios.

Although little is said about this important studio advent, the success of many of the biggest British screen hits is the result of the work of this department.

*Richard Greene, Valerie Hobson, Claude Bailey, and B. O'Rorke in a scene in the newspaper office for the Two Cities Film Production UNPUBLISHED STORY, the Columbia release now being produced by A. Havelock-Allan and directed by Harold French at Denham*

## "UNPUBLISHED STORY"

### Bombed Newspaper Office Scenes

EXCELLENT progress is being made on the Two Cities Film Production, "Unpublished Story," for which producer A. Havelock-Allen and director Harold French have been working.

On the reconstruction of a bombed newspaper office, Carmen Dillon, art director, and the boys certainly made a real job of bombing the building. The spacious and modern newspaper offices of the *Daily Gazette* that had graced stage No. 2 since shooting commenced, now consisted of upturned desks covered with lumps of debris, twisted steel and broken glass, with the staff still carrying on, and in many instances injured. Based on actual facts, this sequence shows how Fleet Street newspapers, although bombed, were enabled to print their news in time for the public next day. Here the two reporters (Valerie Hobson and Richard Greene), having seen the blitz in all its phases, return to find their paper bombed and some of their own personal friends seriously wounded.

Saturday, on stage 7, scenes were shot in a street in the blackout. For the first time on the screen the actual things that one glimpses in a complete blackout will be conveyed, and the sound of voices and footsteps, the flicker of car headlights. Although completely in the dark, a great deal of action takes place, all the more thrilling as it can only be heard.

Further names added to the cast of "Unpublished Story" includes Basil Radford (given leave from the Army) and Frederick Cooper, as a pacifist who changes his opinions.

Harold French, director of "Unpublished Story," has designed a special ladder, resembling a miniature speaking platform, with an elbow rest, that enables him to overlook the set.

## COUPONS AND PRODUCTION

### BOARD OF TRADE CONCESSION

An important step has been taken by the Board of Trade in considering the issue of coupons in cases where artists' own clothing is destroyed during work on a film set.

Hitherto the artist has been obliged to prove to the satisfaction of the Board that he or she was deficient in clothing in order to obtain extra coupons for substitute clothing.

The British Film Producers' Association has taken up this point with the Board of Trade which has now agreed to issue coupons in such cases, if the association is prepared to certify cases as worthy of replacement.

The Board states that it will be prepared to consider the issue of coupons for replacing such articles as have been destroyed or damaged beyond repair in the course of production through accidents, whether intentional or otherwise. This does not apply to ordinary wear and tear.

All applications for replacement must be made through the association, which will recommend, where it is satisfied, such cases for the Board's consideration.

The warning accompanies the letter that any improper use of the concession will result in its withdrawal.

The above information was conveyed to members at a meeting of the association on Thursday last when negotiations with the Board of Trade on the position of film producers under the War Damage Act (Part II) were reported upon.

Draft standard agreements it is hoped to negotiate with the three unions were also considered. Meetings have been arranged with the E.T.U., and it is hoped to arrange an early meeting with members of the N.A.T.K.E.

## R.A.F. Experts Help on Film Shots

### British National's Bomber Epic

MICHAEL POWELL is back at Denham Studios busy on the interiors of the new British National subject "One of Our Aircraft is Missing." During the week he has been filming scenes in the operations room which has been built at Denham under the supervision of R.A.F. experts.

During this week shots of a Wellington bomber will be photographed. Location work has been in progress for some time in Little Holland, in Lincolnshire, where shots for the Dutch countryside sequence were filmed. Lincoln villages were converted into Dutch towns, with the street names altered to Dutch streets and the village shops named changed to Dutch ones. Around the streets Nazi soldiers strutted and outside the town hall the Swastika was flying.

The casting of the picture has now been practically completed It is practically an all-male cast and the story, which is by Emeric Pressburger, contains no love interest, although a number of women appear in the picture as Dutch girls smuggling the crashed English airman out of Holland and the Nazi clutches.

Godfrey Tearle was signed for the leading role as an elderly titled man who held high rank in the last war but is only a rear gunner in this. Despite the lack of love interest there are to be three leading women in the picture.

John Baxter expects to start work in the first week of October on J. B. Priestley's "Let the People Sing." At the moment he is busy at Rock Studios preparing for this, his most important production yet.

## "FOREMAN" UNIT RETURNING FROM CORNWALL

### Poignant French Scenes

Location scenes for Michael Balcon's "The Foreman Went to France," which Charles Frend is directing at Ealing, are now practically completed. The unit is expected back this week from Cornwall, where the districts mainly around the Lizard have been used as French territory, with local residents and evacuees appearing as French refugees, the poignant drama of whose situation has been recaptured in some remarkable scenes.

Studio sequences for "The Foreman Went to France" are expected to take at least five or six weeks. The film is one of the most ambitious Balcon has yet attempted at Ealing, following closely on the tail of several other outstanding large-scale productions, soon to be seen—the first of which, "Ships With Wings," will be Trade shown in the near future.

Undoubtedly one of the biggest "splashes" secured by a company lately was the double page of scenes from the Ealing film "Portrait of a British Foreman," which appeared in the *Sunday Pictorial*. In these days of space difficulties, it is only films of first-class news value which succeed in breaking into print, and it says much for this production that it was able to obtain a double-spread in a newspaper with such a large circulation.

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# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| **Barnacle Bill** (M-G-M)—American. | 91 min. (U) | Wallace Beery, Marjorie Main, Virginia Weidler. | Typical Beery vehicle with star as reprobate skipper with heart of gold, and adoring young daughter. Sound characterisation and acting, simple, telling humour. | Good family hall booking. |
| **Father Takes a Wife** (RKO-Radio)—American. | 80 min. (A) | Adolphe Menjou, Gloria Swanson, John Howard. | Elegantly staged and shrewdly written domestic comedy. Characterisation very good, direction neat, laughs plentiful and human angle strong. Feminine appeal obvious. | Attractive light booking. Nothing to harm youngsters. |
| ***He Found a Star** (General F.D.)—British. | 89 min. (U) | Vic Oliver, Sarah Churchill, Evelyn Dall. | Romantic comedy drama of the show business with music, song and spectacle. Story scrappy, but co-stars' performances good, and supporting variety embellishment clever. Popular appeal obvious. | Attractive popular booking. Good for the family. |
| **Man Hunt** (20th Century-Fox)—American. | 101 min. (A) | Walter Pidgeon, Joan Bennett, George Sanders. | Hare and hounds melodrama, adapted from "Rogue Male," Geoffrey Household's best seller. Story tremendously exciting, highlights breath-taking and acting of male characters superb. Direction imaginative and photography brilliant. | Excellent general booking. Not for youngsters. |
| **Mutiny in the Arctic** (General F.D.-Universal)—American. | 60 min. (A) | Richard Arlen, Andy Devine, Anne Nagel. | Spectacular melodrama of romance, courage and treachery in the Polar regions. Story lusty, spectacle impressive, thrills big and teamwork vigorous. | Excellent supporting proposition for the industrial masses. Should not harm juveniles. |
| ***On Velvet** (Exclusive)—British. | 50 min. (A) | Wally Patch, Joe Hayman. | A hotchpotch of low comedy, musical numbers and dancing, with its Quota qualification as its strongest asset. | Re-issued and trimmed but suitable only for the uncritical and with nothing to amuse children. |
| **Parachute Battalion** (RKO-Radio)—American. | 75 min. (U) | Robert Preston, Nancy Kelly, Edmond O'Brien. | Spectacular rookies comedy embroidered with exhilarating sequences of paratroops in action. Teamwork good, gags bright and thrills exhilarating. | Capital light booking for the masses and youngsters. |
| **†Shepherd of the Hills, The** (Paramount)—American. | 97 min. (A) | John Wayne, Betty Field, Harry Carey. | Melodrama of the American backwoods, adapted from Harold Bell Wright's best seller. Story grim, but acting superb. Direction understanding and resourceful. Scenery magnificent and Technicolor photography flawless. | Out-of-the-rut booking for the better-class halls. Not for youngsters. |

* A British Picture. † In Colour.

# REVIEWS FOR SHOWMEN

## The Shepherd of the Hills

*Paramount. American (A). Photographed in Technicolor. Featuring John Wayne, Betty Field and Harry Carey.* 8,769 *feet. Release not fixed.*

ROMANTIC melodrama of the American backwoods, photographed in superb Technicolor, telling of a man, convicted of shooting in a country where they shoot first and talk afterwards, who returns reformed under an assumed name and spreads a little sunshine among the superstitious, trigger-conscious people. He also prevents his own son from being a killer.

The scenery is superb, the acting—Betty Field is brilliant—is clever, and the direction is both convincing and understanding. The actual story is less credible, but occasional theatricality is no serious impediment to thrilling and artistic authenticity. The one box-office doubt is the inherent drabness and morbidity of the theme and environment.

In spite of a number of brilliantly conceived and executed highlights, both humorous and dramatic, it is better documentary than it is popular entertainment. Out-of-the-rut booking, mainly for the better-class halls.

**Story.**—Young Matt, a youth of the wild mountain country, and Sammy Lane, a mountain maid, are in love, but there is a barrier between them. Young Matt has sworn to find and kill the man who had deserted his mother. His Aunt Mollie encourages him in his determination for revenge. Daniel Howitt, a stranger, drifts into the country and decides to stay.

He is against feuds and killing, but invites trouble when he buys Moanin' Meadow, the home and burial place of Young Matt's mother. He refuses to be intimidated. He saves a child from diphtheria and is responsible for an old woman acquiring her sight. Nevertheless, Young Matt remains antagonistic, and subsequently Daniel has to shoot at him to save himself. Daniel turns out to be Young Matt's father, and subsequent explanations result in all-round forgiveness.

**Acting.**—Harry Carey contributes a strong portrayal as Daniel Howitt, Betty Field is a revelation as Sammy, and John Wayne is a purposeful, if stubborn, Young Matt. Beulah Bondi, James Barton, Samuel S. Hinds, Marjorie Main, Ward Bond, Marc Lawrence and John Qualen give impressive support.

**Production.**—The character drawing is without a fault. The scenery is superb and Technicolor photography does it full justice. The comedy highlight, represented by a cautious tradesman's method of banking, is unique, and the dramatic highspots are tremendously impressive.

The scenes in which the old woman gains her sight is magnificently handled, and there is macabre genius in the presentation of the sequences describing eccentric, superstitious Aunt Mollie's disposal of her dead mute son's remains by fire, but sincere and authentic as it all is, it is, we repeat, a little too grim and sordid to classify as popular entertainment. It undoubtedly deserves to be shown, but demands judicious exploitation. Masterpieces are seldom popular meat.

**Points of Appeal.**—Strong, unusual and authentic story, superb characterisation, picturesque atmosphere, excellent Technicolor photography, masterly dramatic highlights, good title and formidable cast.

## Man Hunt

*20th Century-Fox. American (A). Directed by Fritz Lang. Featuring Walter Pidgeon, Joan Bennett and George Sanders.* 9,193 *feet. Released October* 27, 1941.

"HARE and hounds" melodroma, adapted from "Rogue Male," Geoffrey Household's best-seller, describing in tense and gripping detail the thrilling experiences of a British fugitive from the Nazis. The story is primarily biographical in form, but its technique in no way restricts its scope. The reverse happily is the case. It is, without exaggeration, the very quintessence of rousing, spine-chilling adventure.

Furthermore, its tale, so magnificently represented by Walter Pidgeon in the leading rôle, is three-fold. It is the complete answer to the topical cry for espionage entertainment, a scathing indictment of the Nazis and all they stand for, and a breathless testimony to the British bulldog spirit.

Its wide, breathtaking and significant commitments guarantee it box-office success. Its superb acting and photography redouble the certainty. Excellent general booking, quite unique, the most versatile and, in many respect, the greatest of the many anti-Nazi thrillers.

**Story.**—Captain Thorndike, a British sportsman and traveller, invades the rough country immediately surrounding Adolf Hitler's palace at Berchtesgaden and aims a loaded rifle at its owner. Before he can make up his mind to pull the trigger he is pounced upon by the guard and captured. Quive-Smith, head of the Gestapo, interrogates Thorndike and offers him his freedom providing he puts his signature to a declaration that he was attempting to assassinate Hitler on orders from the British Government. He refuses to sign, but after enduring Gestapo torture manages to reach England.

He contacts his brother, Lord Risborough, and he informs him that diplomatic pressure may be applied to have him sent to Germany to stand trial. Quive-Smith and his assassins attempt Thorndike's life in London, but the intended victim manages to kill one of the Gestapo. This act places him outside the English law. After leaving Jerry, a Cockney girl who has given him shelter, he makes for Lyme Regis, but again crosses swords with Quive-Smith. In this encounter he succeeds in killing his adversary. He is himself wounded, but recovers and joins the R.A.F. He is last seen making a parachute descent over Germany with his hands on his rifle and his eyes obviously on Berchtesgaden.

**Acting.**—Walter Pidgeon gives a fine performance as Captain Thorndike. He is every inch the great sportsman and intrepid adventurer. George Sanders is no less effective as the Gestapo chief, Quive-Smith; he speaks a very convincing German. Joan Bennett does her best as Jerry, but hers is the weakest characterisation. Her forced Cockney accent is most disturbing. Fortunately, the rest are as good as the male co-stars.

**Production.**—This melodrama not only creates a new and greater Bulldog Drummond, but matches its stout, intrepid and determined fellow against the Nazis. Never was a character more certain of popular approbation, and never were his pursuers more deserving of odium and more likely to get it.

The sequences in which Thorndike is pounced upon just as he is about to fire at the Fuehrer, his fight in the underground with a Gestapo agent, and his mortal encounter with Quive-Smith, whom he despatches with an improvised bow and arrow, are unforgettable highlights. They alone put it in a class by itself. And there is, as we have already pointed out, much more to the picture than gripping spectacle. It is grand adventure melodrama brought breathlessly up to date. Morever, star, title and exploitation values are colossal.

**Points of Appeal.**—Unique, exciting and up-to-date story, terrific thrills, sustained tension, magnificent acting by male players, effectively sinister atmosphere, obvious exploitation angles, great title and popular star.

## He Found a Star

*General F.D. British (U). Directed by John Paddy Carstairs. Featuring Vic Oliver, Sarah Churchill and Evelyn Dall.* 7,997 *feet. Release not fixed.*

ROMANTIC comedy-drama of the show business, with music, song and spectacle, describing the hectic rise to fame and fortune of a happy-go-lucky theatrical agent and the love and loyalty of his attractive and sagacious secretary. The first half is ragged and a number of story loose ends do not improve matters, but an adroit culminating mixture of popular humour and sentiment, good tunes and better acts, nevertheless, enable the show to make the grade.

Add star values—Sarah Churchill is fresh and appealing and Vic Oliver is in good form—and, above all, the quota ticket, and the verdict is good British programmer. Attractive popular booking.

**Story.**—Lucky Lyndon, optimistic member of the "profession," resolves to become a theatrical agent. Ruth, secretary to an impresario, secretly loves Lucky and joins him in his adventure. Lucky finds the going hard at first, but eventually builds up a number of stars. He is, however, susceptible to the fair sex and his many trysts deplete his till and hurt Ruth.

Susanne, an exotic night club entertainer, encourages Lucky and he arranges to star her in a new show. By this time Ruth abandons all hope of marrying Lucky and turns to Dick Hargreaves, a humble admirer. On the opening night Susanne lets Lucky down, but Ruth, loyal to the last, tricks her back. Lucky then realises that Ruth is the girl for him.

**Acting.**—Sarah Churchill is a natural and charming Ruth. She puts feeling into her part and has a most sympathetic diction. Vic Oliver is hardly the ideal juvenile lead, but he has personality and knows how to improvise. He registers as Lucky. There is a first-rate supporting cast.

**Production.**—The direction is somewhat erratic and many early issues are shelved—for instance, next to nothing is made of Ruth's working-class home environment, and less of the amatory escapades of her flighty sister—but although the story promises more than it gives it is sufficiently well supported by the stars and clever vaudeville entertainers happily to last out its ample running time. Evelyn Dall and Uriel Porter, a fine coloured singer, are particularly good. Star values confirm its obvious mass appeal.

**Points of Appeal.**—Slight, but pleasant, amusing and appealing story, good work by Sarah Churchill and Vic Oliver, clever and attractive vaudeville embellishment, good staging, quota ticket, good title and box-office star values.

## Mutiny in the Arctic

*General F.D. American (A). Directed by John Rawlins. Featuring Richard Arlen, Andy Devine and Anne Nagel.* 5,490 *feet. Release not fixed.*

SPECTACULAR melodrama of romance, courage and treachery in the polar regions. The lusty, if ingenuous, tale is crowded with credible action, and the virile and attractive cast see that every hefty point is rammed home.

Gripping, authentic scenes of the snow-covered, ice-bound arctic effectively amplify the vigorous whole. It is easily the best of the persistent and popular Arlen-Devine series. Excellent supporting proposition for the industrial masses.

**Story.**—Dick, an aviator, surveys the arctic by 'plane and returns with a pictorial record of his flight. Gloria, Dick's fiancée, develops the many photographs, and one contains evidence of valuable radium deposits. An expedition is planned, and eventually Dick, Andy, Gloria's elephantine brother, and Ferguson, an old friend, set out for the frozen north. The temptation of riches is too much for Ferguson and he conspires with Cole, the unscrupulous first mate, to secure possession of Dick's map.

There is mutiny on the high seas, but after Cole takes over the ship hits an iceberg. Cole and his thugs leave Dick, Andy and Ferguson to fend for themselves. All three manage to reach an ice floe. Privation later causes Ferguson to confess and he goes to his death. Meanwhile, Gloria learns of their trouble and flies to them. Cole and his confederates get their just deserts, and Dick, Gloria and Andy return home safely.

**Acting.**—Richard Arlen makes a cool and virile Dick, Anne Nagel is convincing and attractive in the small rôle of Gloria, and Andy Devine gets a number of valuable laughs as Andy. Adison Richards and Don Terry are also well cast as Ferguson and Cole.

**Production.**—The events that lead up to the arctic locale are a trifle theatrical, but the actionful below-zero sequences more than make amends. The libraries have generously contributed to versatile and authentic spectacle, and exceptionally good cutting and editing complete the exciting illusion. Fights between polar bears, Eskimos and bad men on the rampage, giant icebergs in the process of disintegration, and perilous aeroplane flights dovetail perfectly into the vigorous main narrative. Mass and industrial appeal is certain.

**Points of Appeal.**—Crowded, exciting story, vigorous teamwork, impressive arctic spectacle, thrilling twists, convenient footage, good title and star values.

## Parachute Battalion

*RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Robert Preston, Nancy Kelly and Edmond O'Brien.* 6,750 *feet. Release not fixed.*

SPECTACULAR comedy drama of life in the American Army, embroidered with exhilarating sequences of paratroops in action. The up-to-the-minute thrills rejuvenate the more conventional love interest, and patriotic sentiment and good teamwork work a similar oracle with the more familiar humour and barrack-room banter. Robert Preston and Edmond O'Brien put over a lively Flagg and Quirt act. Topicality puts the seal on the irresistible alternation of laughs and thrills. Capital light booking for the masses and youngsters.

**Story.**—Donald Morse, a bumptious, but likeable, football star, and Jeff Hollis, a good-natured country lad, join the parachute battalion. They and Bill Burke, a more serious-minded fellow, become friends. Before long Morse and Burke are rivals for Kit Richards, the sergeant-major's daughter. During parachute exercises Burke, who turns out to be the commanding officer's son, prevents a frightened recruit from going berserk. He is honoured, but later confesses that he, too, is the victim of "jump fever."

Sergeant-major Richards soon cures him. Meanwhile, the rivalry between Morse and Burke flares into open warfare. During manœuvres Morse jumps first, but his 'chute becomes entangled in the 'plane's tail. Burke rescues him at the risk of his own life, and his gallant act conveniently ends their quarrel.

**Acting.**—Robert Preston gives a breezy performance as the cocksure Morse; Edmond O'Brien is effective, in contrast, as the more serious Burke; and Nancy Kelly is a prize worth winning, as Kit. Harry Carey, Buddy Ebsen, Paul Kelly and Richard Cromwell give good support.

**Production.**—The family and service sentiment is, at times, a little too "true blue," and the climax, although ingenious, is theatrical, but the good teamwork, particularly bright, humorous twists and exhilarating parachute descent spectacle, more than redeem artless conventionalities. In presenting an up-to-the-minute version of "Rookies" it redoubles a popular certainty. The "Rookies" theme has never failed yet.

**Points of Appeal.**—Bright, lively and appealing story, very good atmosphere, thrilling parachute spectacle, riotous horseplay, box-office exploitation angles, irresistible topicality and big star and title values.

***REVIEWS—continued on page 29***

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September 4, 1941

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| MANCHESTER | Theatre Royal | Thurs., Sept. 11 at 10.45 a. |
| NOTTINGHAM | Scala - - - | Thurs., Sept. 11 at 10.45 a. |
| CARDIFF - - | Park Hall - - | Tues., Sept. 16 at 10.45 a. |
| LIVERPOOL - | Futurist - - | Tues., Sept. 16 at 10.45 a. |
| LEEDS - - - | Tower - - - | Tues., Sept. 16 at 10.45 a. |
| NEWCASTLE - | Essoldo - - - | Wed., Sept. 17 at 10.45 a. |
| GLASGOW - - | La Scala - - | Wed., Sept. 17 at 10.45 a. |
| BIRMINGHAM | Scala - - - | Fri., Sept. 19 at 10.30 a. |

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| | | |
|---|---|---|
| MANCHESTER | Odeon - - | Thurs., Sept. 4 at 10.45 a.m. |
| BIRMINGHAM | Scala - - | Wed., Sept. 10 at 10.30 a.m. |
| CARDIFF - - | Odeon - - | Tues., Sept. 9 at 10.45 a.m. |
| LEEDS - - - | Odeon - - | Tues., Sept. 9 at 10.45 a.m. |
| NEWCASTLE - | Odeon - - | Tues., Sept. 9 at 10.45 a.m. |
| GLASGOW - - | Paramount | Tues., Sept. 9 at 10.45 a.m. |
| LIVERPOOL - | Paramount | Wed., Sept. 10 at 10.45 a.m. |

**Release Date, October 6.**

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